

4/12/68

CUSHING WEATHERVANE INSURANCE VALUATIONS

ROOSTER	\$450.
ANGEL & TRUMPET	450.
RUNNING HORSE	400.
TROTting HORSE	500.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF MIAMI
CORAL GABLES, FLORIDA 33124

THE
JOE AND EMILY LOWE
ART GALLERY
ART DEPARTMENT
P. O. BOX 8084

April 24, 1968

Miss Tracy Miller
Downtown Gallery
465 Park Avenue
New York, New York

Dear Miss Miller:

I believe the man you are trying to locate for Mrs. Halpert is Mr. Bernard Davis. He is connected with the Miami Museum of Modern Art. His address is:

Mr. Bernard Davis
Miami Museum of Modern Art
381 NE 20th Street
Miami, Florida

I hope this is the man you are speaking of and that this of use to you.

Sincerely,

Phillis Leis
(Mrs.) Phillis Leis

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

SANTA BARBARA, CALIFORNIA 93106

April 17, 1968

Mr. Tracy Miller
Downtown Gallery
465 Park Avenue
New York 10022 N.Y.

Dear Mr. Miller:

I thank you for your letter of April 12. I am surprised about your expectation to receive the paintings by Max Weber back in New York after the close of the exhibition at the Art Gallery of the University of California in Santa Barbara. Furthermore Mrs. Halpert signed the loan forms and agreed to the showing of the exhibition, (subsequent to the Santa Barbara initial exhibition) at the California Palace of the Legion of Honor in San Francisco, from April 19 to May 19, at the Phoenix Museum of Art, May 28 to June 23, and Fine Arts Gallery in San Diego, July 5 to August 18th.

Also, I was surprised to learn from your letter that there is only one painting "The Window," 1949, which is the property of the Downtown Gallery. I presumed all the paintings which were given the credit of "Lent by the Downtown Gallery, New York," were the property of the Downtown Gallery. Could you kindly let me know who are the owners of those paintings?

Please tell Mrs. Halpert that I am leaving tomorrow for San Francisco to attend the opening of the Weber Exhibition at the California Palace of the Legion of Honor on April 19th, and that I expect that this exhibition will have as great an impact on the public as it was the case in Santa Barbara. I shall return to Santa Barbara on Wednesday April 25th and please address any communication you would wish me to receive to my home address 305 Ortega Ridge Road, Santa Barbara, California 93103, as I do not go regularly to the University Office.

Sincerely yours,

A handwritten signature in cursive script, appearing to read "Ala Story".

Mrs. Ala Story
Staff Specialist in Art
University of California
Santa Barbara

A handwritten signature in cursive script, appearing to read "Tracy Miller".

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

7
Sent
April 7, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York City, N.Y.

Dear Mrs. Halpert:

After careful consideration I have decided to withdraw from the Downtown Gallery all the works of art executed by my late husband, Max Weber.

I will contact Santini Brothers to arrange for the removal of all paintings, etc. They will be instructed to communicate with you to set a date convenient for the removal.

Max Weber

11 Hartley Road
Great Neck, L.I.
New York.

I look forward to hearing from you soon in the hope of making a specific appointment.

Sincerely yours,

April 16, 1968

EGH/tm

Mr. David S. Hall
Hickory Hill
Roslyn Estates, L.I., N.Y.

Dear Mr. Hall:

Someone has just brought in the Kennedy Gallery Quarterly dated March 1966, which illustrates a great many works of art by members of our roster, including those Fleischman bought when he was a private collector as well as those purchased at Parke-Bernet in the sale of the collection of "Dr. and Mrs. Michael Lerner". Incidentally, you might be interested in learning that the first Mrs. Lerner (who died in 1957) was my sister and that many of the paintings and sculptures, even including Folk Art, came from the Downtown Gallery or from me personally - in most instances as gifts, despite the fact that several were credited to other galleries by mistake.

Now I am going back to my original reason for writing. In this Quarterly - on page 27 - there is a reproduction of a Max Weber entitled GROUP OF WOMEN, 1923. The size given is 29 1/2" square. This rather startled me as the painting we sold you in March of 1966 is identical in subject matter and in its entire composition. According to our records, your painting is dated 1913 and measures 30x40". This seems very odd to me as I know of no instance in his career where he repeated the identical theme, even in a different medium. I will be glad to show you our original photograph of 1913 and the reproduction which appears in the Kennedy Quarterly. As a matter of fact, I went to the gallery to see the painting and was stunned. I also checked the records of the many paintings, etc., Fleischman purchased from us from 1922 to 1963, when we advised him that we would make no further sales to him because I discovered that he was selling out of his apartment and made it clear that we do not sell to a "dealer without an overhead".

I am very eager to discuss this situation with you and Mrs. Hall, as you are among my favorite clients. I also want to keep our records in their usual order as they have been willed to the Smithsonian Institution, despite the fact that we permitted the Archives of American Art to microfilm all our record books of photographs, both sold and unsold.

THE BALTIMORE MUSEUM OF ART

WYMAN PARK BALTIMORE MARYLAND 21218 TELEPHONE 301 889-1735

April 10, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Miss Rosenthal has asked me to inquire about the four Marin EAST RIVER, 1910 photographs which were promised. As the deadline for the comparative comments for the exhibition catalogue is May 1st, these photographs are urgently needed by the scholar who will do the Marin statement.

Sincerely,

Frances Bunn

Frances Bunn
Secretary
Curatorial Department

fb

(SPECIAL DELIVERY)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Is this the
photo

THE UNIVERSITY OF CONNECTICUT
OFFICE OF PUBLIC INFORMATION

April 25, 1968

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

I am returning the material which you so kindly loaned us for use in connection with the publicity on your forthcoming lecture at the University of Connecticut.

I am also enclosing a copy of the press announcement of this event as well as the earlier release announcing the International Silver Award.

Regarding your query about the audience at the lecture, you were correct in your assumption. It will be principally a student group with a sprinkling of adults from the community at large.

Sincerely,


Donald W. Friedman
Director

DWF:hc

Enclosures

STORRS, CONNECTICUT 06268

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 22, 1968

Miss Stella Suberman, Administrator
The Joe and Emily Lowe Art Gallery
Art Department, P.O. Box 8084
University of Miami
Coral Gables, Florida 33124

Dear Miss Suberman:

Mrs. Halpert has asked me to write and
give you the following information you
requested.

Mr. Laurance Rockefeller
834 Fifth Avenue
New York, New York 10028

Sincerely yours,

Tracy Miller

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Maurice H. Noun

3511 St. Johns Road, Des Moines, Iowa 50312

April 27, 1968

Dear Mrs. Halpert:

I need an appraisal on mycArthur Dove for
insurance purposes and wonder if you would
be good enough to let me know its approximate
current value.

The picture is an oil "Two Brown Trees" 1923,
which was purchased from you in April 1960.

Thank you so much for your help in this matter.

Sincerely yours,

Louise Noun
(Mrs.) Louise R. Noun

7500.-

HERBERT S. ADLER
424 EAST 82ND STREET
NEW YORK, N. Y. 10022

A

April 24, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

Herb Adler asked me to write to you to inform you that unexpectedly he was required to be out of town and, therefore, was unable to visit the gallery.

However, he hopes to be able to be back some time during the earlier part of next week and will endeavour to visit you then.

Very truly yours,

Mary A.J. Kidson

Mary A.J. Kidson
Secretary to Herbert S. Adler

MAJK:

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

KL A088 (08) E

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WESTERN UNION TELEGRAM

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

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L A322

L LK030 PDB LOS ANGELES CALIF 18 1041A PST

EDITH HALPERT

DOWN TOWN GALLERY 465 PARK AVE NYK

RECEPTION FOR EIGHT AMERICANS MASTERS OF WATER COLOR 6 TO 9PM

HOPE TO SEE YOU THEN WITH THANKS

LARRY CURRY

(41).

1968 APR 18 PM 3 11

HP1201(R2-65)

8501 CAMP BOWLE BOULEVARD, P. O. BOX 2365, FORT WORTH, TEXAS 76101

(817) 738-1933

April 8, 1968

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

We are in about as bad predicament as you so far as the Dove collage is concerned. There has never been a title; in other words, it is catalogued as "Collage - Untitled." Your dimensions are correct, and the materials. The only indication of a date is a reference in which it was catalogued with a description that could only fit this particular piece. The date of the catalogue was 1926; therefore, we know it was prior to that time.

Sal and I will be arriving in New York this weekend, so will give you a call.

Best to you.

Sincerely,



Mitchell A. Wilder
Director

MAW:vw

Enclosure

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SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

April 9, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Edith:

I am returning the papers on the Dove house, which Mr. Ripley forwarded to me some time ago. Several of us were interested in the project, and I believe Dick Howland wrote you. Did any solution come up? I'm sorry I couldn't give a helpful suggestion.

Sincerely,

David W. Scott
David W. Scott, Director
National Collection of Fine Arts

April 12, 1968

Mrs. Neil Rosenstein
7 Meadowbrook Lane
Old Westbury, L.I., N.Y. 11568

Dear Mrs. Rosenstein:

As William Zorach used the same or similar titles on a great many of his sculptures, we cannot identify those in your possession unless we have the sizes. It would be of great help if you could send us photographs of these two bronzes, but failing this, at least the sizes will be necessary.

The current valuation for insurance of the Ben Shahn serigraph SILENT MUSIC is \$200.

As to the work of Mitchell Siporin, we have not handled this for a number of years and are not in a position to know his current values.

As soon as we receive the information requested above, we will supply valuations on the Zorachs.

Sincerely yours,

Tracy Miller

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CLASS OF SERVICE

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KLA132 (40)19-NB238

EDA PDF NEW YORK NY 25 215P EST

MRS EDITH HALPERT, DOWNTOWN GALLERY RITZTOWERS

57 AND PARK NYK

HAPPY BIRTHDAY VERY MANY MORE AFFECTIONATELY

ELAINE WEITZEN

(240).

1968 APR 25 PM 3 42

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BF/208(R2-65)

April 11, 1968

Mr. Donald McClelland
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Don:

As I wrote to David a day or two ago, George Morris finally agreed on INDUSTRIAL LANDSCAPE as his gift to the Smithsonian. Naturally I hope that it will be picked up in time to be included in the opening exhibition, as I made that the big sales line. Please check and let me know.

I am listing a few names, who may already have been invited, but I want to make sure:

Mrs. Yasuo Kuniyoshi, 118 Waverly Place, N.Y., N.Y.
Mrs. M. Storrs-Booz, 687 Blackthorn Rd., Winnetka,
Illinois (Storrs' daughter)
Mr. & Mrs. William Lane, Holman St., Lunenburg,
Massachusetts

I certainly hope that I can make it. We are so short-handed here that it is very difficult for me to get away, but I will do my best. Incidentally, I don't recall receiving an "official" invitation.

Affectionate regards to you, Janet and the little one, whom I am dying to see.

As ever,

EGH/tm

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mrs.
herbert c.
lee

did not know they had increased
so drastically or I would
not have taken so much of
your time.

Thank you for your
kindness and hope you under-
stand the situation.

Sincerely,
Mildred Lee

April 16, 1968

April 10, 1968

Mr. Bill Weber Jr.
511 Newburg Avenue
Catonsville, Maryland 21228

Dear Mr. Weber:

To begin with your P.S., I regret to say that there are no available graphics by Charles Sheeler. As in the case of Kuniyoshi and, in fact, all of our artists, we retain the one final copy of each print as a record and primarily for subsequent exhibitions.

It is possible that Mrs. Halpert has some duplicates on the Kuniyoshi prints, but if so they are in a warehouse in Connecticut and it will not be possible for her to get there to check them out until the summer, when the Gallery closes. At such time as any may be located, Mrs. Halpert will communicate with you regarding their availability.

Sincerely yours,

Tracy Miller

not to publishing information regarding sales transactions. members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SANDAK

4 EAST 48 STREET NEW YORK, N.Y. 10017 212-688-2460

visual documents of the arts

April 4, 1968

Mrs. Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

Thank you for your permission agreement, signed copy
of which is enclosed.

Sandak slides are distributed for educational projection
only as stated in all of our catalogs. We are enclosing
a copy of this statement as it appears in current catalogs.

Your cooperation is appreciated.

Sincerely,

SANDAK, INC.

Susan Huvane
Susan Huvane

enc.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

BERNICE P. BISHOP MUSEUM



Honolulu, Hawaii 96819 · Telephone 855-851

April 22, 1968

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

This is further to our correspondence about the Sheeler painting for which I am still anxious to discover an approximate value.

You asked several questions in your letter of March 11:

Title: unknown.
Medium: oil on canvas.
Date: 1915
Size: about 20" x 26".

I enclose a black and white photograph of the painting which was received by this museum from the estate of Mrs. Paul Fagan. How long Mrs. Fagan had owned the painting or when or where she acquired it are unknown.

I hope to hear from you soon.

Sincerely yours,

Roland W. Force
Director

Enclosure

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Dear Mr. Speiller

April 8, 1968

Mr. William M. Speiller
Jacobs and Speiller
Woodward Building
Washington, D. C. 20005

Dear Mr. Speiller:

We have been waiting for some deliveries, including Shahn's work, but because of the New York art truckers' strike, it was not until this morning that the pictures arrived.

We have exactly one copy of PHOENIX for sale at the present time. The entire edition of MAXIMUS OF TYRE, which was produced a number of years ago, has been sold.

Although you seem to be willing to pay \$1000., we cannot charge you that much as this silk-screen is actually priced at \$450., unmatted and unframed.

If you are interested in obtaining it, may I suggest that you communicate with us upon receipt of this letter, as we had another inquiry this morning.

Sincerely yours,

EGH/tm

P.S. There will be a PHOENIX available in black and white at \$200.

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HORTER

April 25, 1968

Mrs. Earle Horter
310 West Horter Street
Philadelphia, Penna. 19119

Dear Mrs. Horter:

Please forgive me for the delay in answering your letter requesting the current valuations of the Sheeler paintings which you are kind enough to lend for his retrospective exhibition. The delay has been due to the fact that during the last few months - aside from his having left very few paintings when he died - a recent auction at Parke-Bernet - comprising all the works of art which had been acquired from me by my sister before she died in 1957 - and which had originally been promised as a gift to the Philadelphia Museum at my request - reached prices way beyond expectations.

Strangely, too, the majority of the paintings and sculptures in this sale were purchased by dealers - who, of course, will increase the prices considerably to cover their profit. However, I have been somewhat conservative in my figures, which - if you desire - could be raised by \$3000. each - or:

Sheeler CHURCH STREET EL, 1922 \$10,000. - \$13,000.
Oil 16x18 1/2"

FLOWER FORMS, 1924 \$11,000. - \$14,000.
Oil 23 1/2 x 19 1/2"

Sincerely yours,

EGH/tm

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SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND D STREETS, NW,
WASHINGTON, D. C.

April 17, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

My dear Edith:

We are all working very hard and it looks as if we will meet our May 3rd deadline despite many difficulties. I am delighted that the Morris gift is Industrial Landscape; thanks so much for your special encouragement on the matter.

I will add the names you sent to our mailing list and am surprised you have not received your invitation. Now that we have a bigger house and an extra room I hope that you will stay with us the evening of May 3rd. Our new address is 3322 P Street, N. W., not far from the old home and the telephone is still 338-2286.

Sincerely yours,

Janet & Marina also

Donald McClelland
Associate Curator
Lending Program

[Signature]

[Signature]

noted on card

SINCE 1861

GUMP'S

Agencies in:

BANGKOK
BARCELONA
COPENHAGEN
FLORENCE
HONG KONG
LISBON
LONDON
MADRID
MANILA
MEXICO CITY
MUNICH
NEW DELHI
PAPEETE
PARIS
TAIPEI
TEHERAN
TOKYO
VIENNA

11 April 1968

Mr. Tracy Miller
The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

Dear Tracy:

We received only the blue copy of your Invoice No. 11268, representing the Shahns Helen bought, and which we are to return to you when they arrive. Our accounting department needs the white copy for their records, and we'd appreciate your sending it by return air mail. Many thanks.

Sincerely,

Dana Reich

Dana Reich
Gump's Gallery



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 30, 1968

Mr. Jack L. Larsen
Dole Company
P. O. Box 5130
San Jose, California 95150

Dear Mr. Larsen:

Because of the truckers' strike in New York, all our shipments have been delayed and our shippers are finally getting around to your painting, which will be sent to you via Pacific Air Freight on Wednesday of this week. Please place this on your insurance policy right away as our coverage ends "at the portal".

Our invoice is enclosed and, as you will note, carries out your wishes in the matter of payment.

I enjoyed your visit and hope that we will have the pleasure of seeing you again when you are in New York.

Sincerely yours,

EGH/tm

April 18, 1968

Mrs. Marion O. Sandler
Senior Vice President
Golden West Savings
1632 Franklin Street
Oakland, California 94612

Dear Marion:

As you may have gathered, the last few months were most trying, with about every mad situation developing in the art world, including the six weeks of a truckers' strike, which made it impossible for us to have advertised exhibitions as a good many of the works of art were stored in two warehouses, which were inaccessible because of the picket lines. There were other strange "happenings" involved as well.

However, by the time you and Herb arrive on April 22nd, I trust we will be back in a so-called normal state. In any event, I am saving the evening for dinner with the Sandlers - and hope that you will stay on for a few days so we can have some fun in looking at some paintings and sculptures that I have been hoarding for my favorite collectors. As the Gallery is closed on Mondays, please let me know where I can reach you on that day. I am referring to the hotel you have chosen for your stay. I will arrange to be available during the afternoon as well as the evening.

I really look forward with the greatest pleasure to your forthcoming visit.

With Affectionate regards.

As ever,

EGH/cm

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 19, 1968

Mr. Harry Lowe
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Harry:

I am enclosing the loan forms for the Sheelers
plus our consignment invoice.

Please note that I am returning both copies of
the request for ANDOVER LANDSCAPE without any
information. Although we have a record of this
painting in our photograph books in order to
be historically complete, the painting itself
was returned to Sheeler many years ago and has
never been redelivered by Mrs. Sheeler since
his death.

Hope everything is proceeding nicely for you.

Best regards.

Sincerely yours,

Tracy Miller

not to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



with any of the details, as they present themselves,
in the mechanics of the handling of your painting.

With many thanks for your consideration
of our request, and looking forward eagerly to an early
acceptance, I am,

Most cordially,

Kathryn M. Yochelson

Mrs. Samuel Yochelson
Fine Arts Consultant

Please reply to me
Mrs. Samuel Yochelson
2927 Greenvale Road
Chevy Chase, Md. 20015

P.S. In view of the fact that the pieces from New York
are being gathered and transported to Washington in one
consignment, Mr. Samuel M. Solomon, of the New York office
will contact you within a short time. Please feel free
to communicate with me at any time. The Exhibit will be
opened by the Ambassador which will be held at the George
Washington University Art Gallery. It was a pleasure to
be speaking with you again. With very warm and heartfelt
good wishes,

Cordially,

K.M.Y.

P.P.S. Oh! I forgot to mention, Mrs. Halpert. Could
you possibly forward slides and glosses of
whatever you think appropriate. Among other things,
I am planning to give a talk to the public
during the Exhibit time - June 4-15 - etc., etc.
and I'm so happy to have spoken with
you!

April 9, 1968

M. R. Maillard
Fernand Hazan Editeur
35-37 Rue de Seine
Paris VI, France

Dear Mr. Maillard:

We have finally succeeded in obtaining a photograph of the Max Weber painting entitled RUSH HOUR, dated 1915. This is enclosed together with our permission to have it reproduced in your Dictionary of Art. Please use the following as a credit line: "Reproduced - Courtesy of The Downtown Gallery, New York".

Won't you be good enough to let me know when the publication appears.

Sincerely yours,

EGH/rm

rior to publishing information regarding sales transactions, associations are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

April 8, 1968

Mr. W. White
Collection Department
Diners Club
10 Columbus Circle
New York, New York 10019

Dear Mr. White:

I am writing to ascertain whether or not our Diners Club membership is still in effect. Mr. McLain of The Chase Manhattan Bank (410 Park Avenue Branch) advised me that he communicated with your office, specifying that we have three accounts in the bank, all of considerable size and that he has known during these many years, that our record was impeccable. The reason I am writing is to make sure that you did not report us as a bad account to Dun and Bradstreet. As you were advised, the delay was not our fault, but that of your office in not sending legible cards as we requested.

Won't you please let me know as soon as you receive this letter, so that I may either continue using your card or make arrangements with another company.

Sincerely yours,

EGH/tn

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April 5, 1968

Mr. Gary R. Goldberg
Dept. of Art History and Archeology
809 Schermerhorn (26F)
Columbia University
New York, New York 10027

Dear Mr. Goldberg:

I am glad that you referred to the microfilm of our Dove material at the Archives - presumably in the New York office, where they have all the latest data which appeared in our catalog and clipping books. This included the catalog of our collage exhibition held in November, 1955, together with the press release I wrote at the time, stating my personal point of view in connection with Dove's collages, which I believe had never been shown as a complete unit prior to that date.

Since you refer to the exhibition, THE YEARS OF COLLAGE at the University of Maryland Art Gallery, you evidently have that catalog. We arranged that show for the institution and the essay by Dorothy R. Johnson contains practically everything I had to say in my talk, as she spent a good deal of time at the Gallery, questioning me in great detail. There is one point with which I disagreed, as my personal feeling is that Dove's collage approach was not based on the European concept, but was basically American and related to his early environment in a Victorian area and subsequently in the changing scenes and surroundings as he moved from place to place - New England, Long Island and, of course, his houseboat.

I trust the information which appears in this letter will be of help to you.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN, NEW YORK 11238

DEPARTMENT OF PAINTINGS AND SCULPTURE

April 11, 1968

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

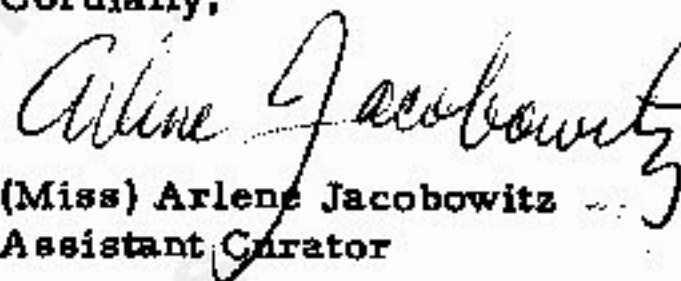
Many thanks for your letter of April 8th.

I am enclosing the tape as you requested and I hope it meets with your approval. Actually - and unfortunately - the tape was cut after Mr. Sheeler's stroke and his voice in consequence is somewhat blurred. However, he was fully aware of this impediment and how he sounded at the time but felt that it was to be his last statement and he wanted to do it for the Museum - which was wonderful of him! I have made a short explanation concerning this as you will hear on the tape.

I have also enclosed another release with the additional information about which you were perfectly right.

Again, our appreciation for your interest and cooperation with this project!

Cordially,



(Miss) Arlene Jacobowitz
Assistant Curator

AJ/ddo
Encls.

April 4, 1968

Mr. Edward M. M. Warburg
216 West 58th Street
New York, New York 20019

Dear Mr. Warburg:

I am sorry I did not see you at the dinner on February 20th. I had hoped that I would have the opportunity of mentioning my plans to you and to make an appointment to discuss the matter.

It is possible that you may have heard from Teddy Kollek or Kari Katz that I offered part of my collection to the museum in Jerusalem and that two of my friends, who have an excellent collection, are joining me in this plan. Perhaps you can find time some late afternoon to join us for a drink and discuss the idea. Your suggestions would be most valuable to us. Also, we thought it would be an excellent idea to form an outside committee of three to look through the photographs and/or the actual works of art in order to have an outside opinion. Emily Genauer has agreed to serve in that capacity and we need one other person interested both in Israel and in art.

Won't you be good enough to let me know whether you are agreeable to this proposal and, if so, when it would be convenient so that we can check with Emily.

Sincerely yours,

EGH/cn

EDWARD R. HUDSON, JR.

1510 FIRST NATIONAL BUILDING

FORT WORTH, TEXAS

April 8, 1968

Hudson

Mrs. Edith Halpert
Downtown Gallery
New York, New York

Dear Mrs. Halpert:

POL
I am returning the photographs of the Arthur Dove paintings that you sent us some weeks ago.

We have two weeks ago announced the appointment of Henry Hopkins, former curator of exhibitions and publications, Los Angeles County Museum, to the Directorship of the Fort Worth Art Center. Henry was here for the closing week of our Dove show. It was his recommendation that before we purchase a Dove, he come into your gallery and look at the total selection. Henry will be in New York probably about the middle of May, and will contact you then.

We appreciate greatly your sending the three paintings to us. One of the paintings from your gallery, Blackbird, 1942, was sold to a local collector here in Fort Worth through the show.

With best wishes,

Yours truly,

Edward R. Hudson, Jr.
EDWARD R. HUDSON, JR.

ERHJr/lz

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. It cannot be established after a reasonable search whether an artist or purchaser is living. It can be assumed that the information is published 60 years after the date of sale.

Sincerely yours,

April 16, 1968

EGH/cw

Mr. Donald W. Friedman, Director
Office of Public Information
The University of Connecticut
Storrs, Connecticut 06828

Dear Mr. Friedman:

I regret the delay in answering your letter, but it did not reach us until late yesterday afternoon although it was written on the 11th.

I told Marvin Sadik that I would send him some biographical data and just dug up some of the material I have on hand, most of which will have to be returned as they are the only copies I have on file. I am referring to the one original clipping and 2 stars. The CHARM article applied to several women in various fields - banking, fashion, art, etc. The United States Information Agency material refers to my appointment as Director of the American Art Exhibition held in Moscow as one of the sections of the American Fair in the summer of 1959, where I installed the exhibition, which was chosen by a small group of museum personnel and was an excellent cross-section, covering a period of 30 years. The citation and medal were given to me the following March - after President Eisenhower presumably forgave me for attacking him because he withdrew a Jack Levine painting entitled WELCOME HOME, which he considered a caricature of himself.

As I was requested to do, I am enclosing an overall biography.

I was not advised as to the time allotted for the lecture, but prefer not having the entire text published and will give you a general idea of what I have in mind. Based on the fact that my art interest started while I was still in high school and joined the evening art class at the National Academy of Design at the age of 14, I have been involved with art and artists for more years than I would care to state. I therefore intend relating the historical sequence of modern art in America, with some reference to my annual European visits from 1925 until recent years. The evolution in this field has been extremely fascinating and the more recent changes in museum, press and gallery functioning - as well as the artists' approach - will provide an interesting variation of the theme. Since you want a record of the talk, I will try to write it out in full and will leave a copy with you after it is delivered on May 6th.

April 23, 1968

Mr. Robert L. S. Tobin
Tobin Lease Map Service
Box 2101
San Antonio, Texas

Dear Robert:

No doubt you saw the article on HemisFair which appeared in Newsday. This was written by Emily Genauer and made some very complimentary statements about your exhibition.

Has a catalog been published and if so would you be a good sport and send me one in lieu of the invitation I had expected.

Meanwhile, I am sending you a color photograph of a painting by Jose Clemente Orozco, which was offered to me for sale and which I would adore having, but it does not quite fit in with the North American field. I saw a clipping which appeared in the Mexican press and copied a statement (enclosed) which I thought would be of interest to you and would make this painting a most valuable representation in the show and in anyone's permanent collection.

If this interests you, please phone me immediately and I will ascertain the price for this very exciting and appropriate painting in your area.

Do let me know more about the fair. I am deeply interested - and hope that you will pay me a visit soon, carrying a bunch of photographs which do not appear in the catalog.

With fond regards.

As ever,

EGH/cm

POTAMKIN

April 25, 1968

Mrs. Mayer Potamkin
1808 Delancey Place
Philadelphia 3, Pa.

Dear Mrs. Potamkin:

As you requested, I am supplying below the current valuation for insurance purposes of the Joseph Stella painting in your collection.

THE TELEGRAPH POLE, 1917 Gouache 19 1/2 x 24 1/2 \$6000.

Sincerely yours,

EOH/1r

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 9, 1968

Mr. Vic Herman
32 Glenbrook Drive
New Rochelle, New York 10804

Dear Mr. Herman:

Thank you for your letter and the information regarding your show at Gimbel's.

The Downtown Gallery has, for many years, concentrated almost exclusively on the work of those artists on its permanent roster, most of whom have been associated with this Gallery since the 1930's - or earlier. At this juncture we do not anticipate making any additions to this roster.

However, with the many galleries now operating in New York, there should be little difficulty in making the appropriate affiliation.

Sincerely yours,

Tracy Miller

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TM
Re secret

April 20, 1968

Mr. Lloyd Goodrich
Whitney Museum of American Art
945 Madison Avenue
New York, New York

Dear Lloyd:

Quite some time ago you left with us a Kuniyoshi ink entitled FISH ON PLATE, 1993. We did not set a price on it at the time and because it is so discolored we had been unable to place it, but a few days ago, Mr. & Mrs. William Lane came in and were the first to respond to this drawing. We sold it to him for \$1000 and he will pay the restoration cost on his own.

We are charging you the big commission of 10% which I hope will be satisfactory.

I have not seen you for a long time and hope you will pay us a visit in the near future.

Best regards,

EGH/lf

PRATT INSTITUTE BROOKLYN - NEW YORK 11205

THE ART SCHOOL

OFFICE OF THE DEAN

April 15, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Virginia and I will be delighted to
have dinner with you some time.

Please don't worry about having to
turn us down about the memorial scholar-
ship exhibition. I have just learned
that the committee has been able to find
another place for it; Bertha Schaefer is
giving them some time in June.

With kindest regards,

As ever,



Albert Christ-Janer

Good health!

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EMMW

April 8, 1968

Room 2520
277 Park Avenue
New York, N. Y. 10017
Tel.: 826-8930

Dear Edith Halpert,

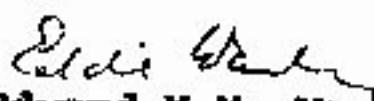
Thank you so much for your letter of April 4. I, too, was sorry not to be able to get to the February 20 dinner.

The news that you have offered part of your collection to the Jerusalem Museum is most exciting, and I would love to have the chance of being helpful and of seeing you again.

Why not call me at the above address and let's set up a time that is mutually agreeable in the late afternoon and we can talk the whole matter over.

Looking forward to hearing from you,

Most sincerely,


Edward M.M. Warburg

Edith Greger Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

It is in the light of these considerations and what I feel to be the best interests of the Association that I respectfully request that the following amendments to the By-Laws be submitted to the membership for their vote at the Annual Meeting on May 8, 1968. Since these amendments affect the election of Directors, I respectfully request that voting on the amendments be held prior to the election of Directors, and that the election of Directors on May 8, 1968 be held in accordance with the outcome of the vote on these amendments.

Article I, Section 3, first sentence. "A dealer may become a Member of the Association by receiving, at any meeting of the Board of Directors, the approval of two-thirds of the elected Directors then in office...."

Article I, Section 7, second sentence. "Such suspension or expulsion shall be either (a) by a two-thirds vote of all the Members of the Association or (b) by a two-thirds vote of the elected Directors then in office...."

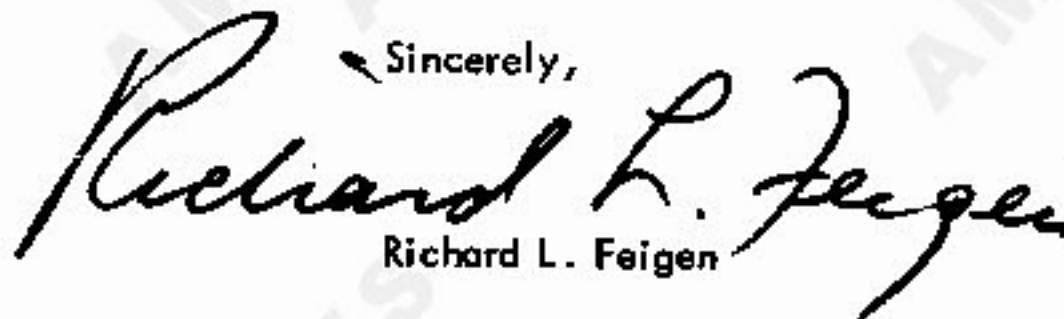
Article III, Section 2, insert after second sentence. "Such list of recommended nominees shall have the approval of two-thirds of the elected Directors...."

Article III, Section 2, second paragraph. "At least six elected Directors who have served in any two-year term shall not be re-elected, and there shall be elected for the following two-year term at least a numerical majority of elected Directors who shall not have served as Directors the previous term. No elected Director shall be elected for more than two two-year terms in succession, nor for more than four years out of any eight-year period."

I would appreciate it if the above amendments be presented separately to the membership for voting, as well as each of the two sentences in fourth amendment.

If there is anything further that I should do in connection with the proper presentation of these amendments, I would be grateful if you would let me know in adequate time.

Sincerely,


Richard L. Feigen

RLF:jm
cc. Klaus Perls

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THE OHIO STATE UNIVERSITY

SCHOOL OF ART
136 NORTH OVAL DRIVE
COLUMBUS, OHIO 43210

ART EDUCATION
DRAWING ART
HISTORY OF ART
PAINTING
PUBLIC DESIGN
SCULPTURE
SPACE AND ENVIRONMENT DESIGN
VISUAL COMMUNICATION DESIGN

17 April 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Late last year I wrote to you concerning my book-length study of American painting during the 1930's. The text is finished and I am now trying to round up the last of the illustrations. I find that I cannot obtain a photograph of Ben Shahn's mural in the Community Center of the federal housing development in Roosevelt, N.J. (1937-38). I wonder if you might be able to help me track one down. I realize that this is somewhat out of your line, but I do not know where to turn at this point.

I look forward to hearing from you at your earliest convenience.

Sincerely yours,

Matthew Baigell
Matthew Baigell
Associate Professor
Art History

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Houghton Mifflin Company

110 Tremont Street, Boston, Massachusetts 02107

Educational Division

NEW YORK · ATLANTA · GENEVA · DALLAS · PALO ALTO

April 25, 1968

AIR MAIL -- SPECIAL DELIVERY

Mr. Miller
Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mr. Miller:

I understand from our earlier conversation about Sheeler's CANYONS that we must write in duplicate when requesting transparencies.

We are currently revising our high school economics book -- William P. Mortenson's Understanding Our Economy -- for 1969 publication. We would like a color transparency of Miles Spencer's 1947 painting, THE TWO BRIDGES for reproduction on the cover of this book. A xerox is enclosed for your reference.

We think the painting will show the mechanical and communicative aspects of economics and introduce the high school student to an example of "machine poetry." We very much hope to get permission to reproduce it.

The painting was in a show at the Downtown Gallery "his first one-man show in nineteen years" is all I know of the year -- from an old print in the art files of the Boston Public Library. We would like to ask:

1. Do you own the painting? *Collection: Roy Tuckenberg*
2. Could you refer us to someone who has made a color transparency of this painting? I understand that you have no transparency, but we would of course pay you a reproduction fee if you own the painting.
3. If there is no color transparency available, could you please have one made for us and bill us the cost plus reproduction fee?

I would appreciate a prompt reply to these questions as we can't choose cover stock for the book until we see a transparency. Please call me at Houghton Mifflin collect, 617-423-5725 Ext. 697, as soon as possible.

Cordially,

Peggy Greenfield

(Mrs.) Peggy Greenfield

Art Editor

Encl.: xerox of painting and of letter.

TELEPHONE 617-423-5725 · CABLE HOUGHTON

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 11, 1968

Mr. Richard Hood, President
American Color Print Society
2022 Walnut Street
Philadelphia, Pennsylvania 19103

Dear Mr. Hood:

On February 12th, Mrs. Halpert wrote to
you asking if a check for the Sonia Watter
Award were due and to whom it should be
made.

As we have not received a reply, I am writ-
ting once again to see if you can give me
this information. Mrs. Halpert is, of course,
most anxious to see that this Award is con-
tinued each year.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

7 Meadowbrook Lane
Old Westbury, Long Island
Long Island 11568

April 8, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith,

We do hope you are enjoying good health, and that everything's functioning smoothly for you. Before Adele left for Paris and London, she brought us up-to-date, and although we have not had personal contact with you, we have been kept pretty much (in contact' via Adele.

Our insurance broker insists that we have a separate fine arts policy on the various paintings and sculpture we've gathered over the years. Which presents a minor bookkeeping problem: new evaluations are now necessary to properly insure things purchased many years ago.

William Zorach, Bronze - Sleeping Cat
William Zorach, Bronze - Pigeon
Mitchel Siporin, Casein - "Strong Man Act" - N
Ben Shahn, Serigraph, "Silent Music", 97/2 Zor.

I've written to Terry Dintenfass regarding a new appraisal on the Herbert Katzman.

We would greatly appreciate your cooperation in providing us with new appraisals. Neil and I would also like to make an appointment to see you, perhaps early in May, or whenever it is convenient for you. We would now to purchase something important, and you are the only one we would rely upon.

Kindest personal regards. Staywell!

Cordially,

Miriam Rosenstein

Miriam

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

SPACE AND DREAM, by Robert Goldwater, Professor of Fine Arts, New York University, and Chairman, Administrative Committee of The Museum of Primitive Art, New York.

Space, dream, constellation: these words, which carry so much significance for twentieth century science, also opened new and wonderful worlds for the artist. In this volume, Dr. Goldwater examines art conceived in the period between the two world wars by men whose remarkable interpretations of these words are clearly manifest in their work. Artists such as Arp, Brancusi, de Chirico, de Kooning, Ernst, Gorky, Kandinsky, Klee, Malevich, Masson, Miro, Pevsner, Picasso, Tanguy, Bram van Velde, and others are discussed.

7 x 8 1/2"; 80 pp; 76 illus.(18 in color); paperbound \$3.50, hardcover \$6.50.

SOULAGES: PAINTINGS SINCE 1963, by James Johnson Sweeney.

Mr. Sweeney examines the development of the artist between 1947 and today.

7 x 8 1/2"; 32 pp; 30 illus.(3 in color); paperbound \$1.95.

All these books can be ordered through your regular book store or directly through M. Knoedler & Co., or through Walker & Co., 720 Fifth Avenue, N.Y., N.Y. 10019. In case of direct orders please add to the above listed price, \$.25 for handling and mailing inside the United States, and 5% sales tax inside New York State.

M. Knoedler & Co. also published:

ROSENTHAL: SCULPTURES, by Sam Hunter.

Sam Hunter discusses the work of Bernard Rosenthal in his introduction. Excerpts of a conversation between Mr. Hunter and Rosenthal describes the technique of the sculptor.

7 x 8 1/2"; 24 pp; 23 illus.(3 in color); paperbound \$1.95, and

BRAM VAN VELDE: PAINTINGS 1957-1967, by Samuel Beckett, and Franz Meyer, Director, Kunstmuseum, Basel.

The work of this important artist of the generation of Miro and Masson, is discussed in an excerpt from a dialogue between Samuel Beckett and Georges Duthuit, and an introduction by Dr. Franz Meyer.

7 x 8 1/2"; 24 pp; 25 illus.(3 in color); paperbound \$1.95.

The last two books can be ordered through M. Knoedler & Co. Also please add \$.25 for mailing, and 5% tax for New York State.

###

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Noun

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April 30, 1968

Mrs. Maurice H. Noun
3511 St. Johns Road
Des Moines, Iowa 50312

Dear Mrs. Noun:

It has been a long time since you visited the Gallery and the answer is somewhat delayed because we had to go through our old records for the complete information in order to supply the answer you requested.

The Dove painting which I am listing below was purchased by you in April 1960 for \$2350.

TWO BROWN TREES, 1923
Oil on Canvas 28x20

You will be astonished, I know, to learn that it now has a current insurance valuation of \$7500.

Sincerely yours,

BCH/1f

THE FIRST NATIONAL BANK OF FORT WORTH

SAM CANTEY, III ■ VICE PRESIDENT

FORT WORTH, TEXAS 76101

15 April 1968



Prior to publishing information regarding sales transactions, respondents are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.


Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

I am enclosing three copies of the augmented check list of the Dove Exhibition.

One copy is for each of the files on the three paintings which you so kindly lent to the exhibition.

Sincerely,


Sam Cantey, III

SBCIII:clh
Enclosure

April 5, 1968

Mr. Jack L. Larsen
Assistant to the Vice President
Dole Company
San Jose, California

Dear Mr. Larsen:

Finally PASTURE arrived and we had the slides made as you requested. These are now enclosed with the pertinent data recorded. The prices are \$1400. for OVERCAST and \$1600. for PASTURE.

As far as I know, these are the only two important examples of Doi's work available and everything else in this area that we have had in our possession has been sold. You did see several of the smaller paintings, but they did not seem to interest you as much.

Incidentally, PASTURE was invited to an important exhibition at the Museum of the University of Connecticut for the period of May 25 to September 1 and since it has already been catalogued, if you decide to acquire this example, I hope you will agree to lend the painting, which will, of course, be credited to you on the label in the event that the catalog has already been completed.

Please let me hear from you shortly so that I may advise the Museum Director accordingly.

It was good to see you and I hope that your visits will be more frequent in the future.

Sincerely yours,

EGH/tm

*sent
slides w/ bill*

BOOKS FOR YOUNG READERS



DOUBLEDAY & COMPANY, INC.

277 PARK AVENUE, NEW YORK, N.Y. 10017 TEL: 212 828-2000

April 15, 1968

Curator
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Sirs;

I am writing on behalf of one of our authors, Miss Miriam Troop, who is preparing an art book for young adults tentatively entitled ARTIST IN AMERICA.

Would it be possible for you to send us an 8 x 10 glossy black-and-white photograph of Max Weber's SABBATH? This would be for consideration in our choice of illustrations for the book.

May we please hear from you as soon as possible, and would you kindly include the price of a color transparency (5 x 7) and the cost of your services.

Thank you very much.

Cordially,

Constance Hess

Constance Hess

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April 9, 1968

Dr. David W. Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear David:

Finally, George Morris and I managed to meet at the Gallery and went over the correspondence regarding his inclusion in the opening exhibition. He agreed to present the painting you-all chose - INDUSTRIAL LANDSCAPE, 1936 (also titled FACES OF INDUSTRY). You have a photograph of this.

He would prefer not to have his name used as the donor, for the obvious reason that other museums might get ideas. Thus it may be shown with the label of "Anonymous Gift".

The selling price for this painting would be \$3500. and I would suggest that you use that as the insurance valuation.

In order to apply for a tax deduction, I believe it will be necessary for you to send a receipt to him in care of the Gallery, listing the full title and the date of the gift - in this case in his name.

I am pleased that this outstanding example will be your property.

Sincerely yours,

EGH/tm

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April 18, 1968

Mrs. Ala Story
The Art Gallery
University of California
Santa Barbara, California 93106

Dear Ala:

While I was away for a short time, my secretary wrote to you regarding the paintings that were picked up at the Gallery for your Weber exhibition, asking why they were not returned to us directly. I know that Joy took over completely after the error I made of introducing her to you and leaving the door wide open for her to do so. Of course you know there has been a tremendous amount of gossip both from your area and New York State. This is the first time I have had an experience of this type during my entire career - and as a result of this and other strange functioning on the part of the Weber family, we are now severing our relationship, which started way back in 1926.

On the other hand, whatever was actually listed in our consignment invoice was to be returned to us directly. I know that Joy filled out the various other forms relating to paintings stored in the Weber home for return to Great Neck. But I still insist that what was covered in the Gallery invoice must be returned to us and particularly so because one of the paintings - THE WINDOW, 1949 - is my personal property - a painting I have owned for many, many years - and, as you will note, was listed as "Not For Sale".

Please be a good girl and write me immediately as to what happened to this limited group, for which we are responsible to the Estate and to me personally. I will be most grateful for your cooperation in this matter.

I do hope that you have recovered completely from your illness and are as peppy as you were in the past.

My best regards.

As ever,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ART SHOP
THE DEYOUNG MUSEUM SOCIETY
Golden Gate Park,
San Francisco, California 94118

April 11, 1968

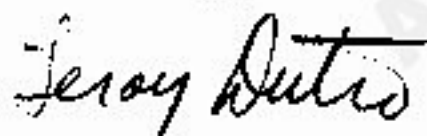
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you very much for your letter of April 8th.
Since our interest is mainly in post cards and colored
reproductions, we will not be needing to order any black
and white photographs.

Thank you very much for your prompt reply.

Yours truly,



Leroy Dutro
Manager

LD/scm

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members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Quinnipiac College
cordially invites you to a
Preview of Paintings and Collages

by

Paul Nonay

sponsored by

The Carlson Foundation

in the Grand Foyer of the College Library

New Road, Hamden, Connecticut

Champagne Reception 2 until 5 o'clock Sunday, April 28, 1968

Open to the public April 29 - May 17, 1-5 p.m.

If you are in Hamden on the 28th - do come!

Warm greetings — Ruth Carlson

Sincerely yours,

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

EGH/tm

April 16, 1968

P.S. Am I correct in my understanding that the audience will comprise the young student body and possibly some adults? If so, I will be more definitive.

Mr. Donald W. Friedman
Office of Public Information
The University of Connecticut
Storrs, Connecticut 06268

Dear Mr. Friedman:

I regret the delay in answering your letter, but it did not reach us until late yesterday afternoon although it was sent on the 11th.

ORIGINAL CLIPPING LIFE MAG. MAR. 17, 1952

I told Marvin Sadik that I would send him some photographic data and that some of the data would have to be returned most of which will have to be returned to the original source. I have a clipping of a letter from the American Information Agency, dated July 21, 1959, which was given to me the following March - after President Eisenhower presumably forgave me for attacking him because he withdrew a Jack Levine painting entitled WELCOME HOME, which he considered a caricature of himself. Moscow was one of the sections of the American Fair in the summer of 1959, which featured the exhibition, which was chosen by a small group of museum workers and was held in the Soviet Union. I have a clipping of a letter from the American Information Agency, dated July 21, 1959, which was given to me the following March - after President Eisenhower presumably forgave me for attacking him because he withdrew a Jack Levine painting entitled WELCOME HOME, which he considered a caricature of himself.

As I was requested to do, I am enclosing an overall biography.

I was not advised as to the time allotted for the lecture, but prefer not having the entire text published and will give you a general idea of what I have in mind. Based on the fact that my art interest started while I was still in high school and joined the evening art class at the National Academy of Design at the age of 14, I have been involved with art and artists for more years than I would care to state. I therefore intend relating the historical sequence of modern art in America, with some reference to my annual European visits from 1925 until recent years. The evolution in this field has been extremely fascinating and the more recent changes in museum, press and gallery functioning - as well as the artists' approach - will provide an interesting variation of the theme. Since you want a record of the talk, I will try to write it out in full and will leave a copy with you after it is delivered on May 6th.

April 25, 1968

Mr. Bernard Reis
10 East 40th Street
New York, New York 10016

Dear Bernard:

Now that the truckers' strike has ended and we are getting back into a state of order, I have hired someone to help us rearrange our stock room and am eager to know when you plan to remove the Rattner paintings, drawings and sculptures, so that we can continue our racks alphabetically thereafter. Again, I would like to have at least two days' notice so that we can make up our lists and have all the work set aside in one unit for the pick-up.

Best regards.

Sincerely yours,

EGH/cm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 8, 1968

Mr. H. Harvard Arnason
Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York, New York 10028

Dear Harvey:

In checking our records, I find that we sent you four of the five photographs you requested quite some time ago. I also find a note to the effect that I suggested that you come in to make a substitution for the photograph of which we do not have a record - Shahn's Mural for Federal Security Building in Washington. I also recall suggesting that you select another example of that specific period - plus that you pay me a visit, as I am most eager to see you.

If there is still time to add the substitution I referred to, please let me know when you will find it convenient to come in.

My best regards to you.

As ever,

EGH/tm

RICHARD L. FEIGEN & CO.

INCORPORATED

87 EAST 19TH STREET
NEW YORK, N. Y. 10021

212-737-6640
CABLE: RICHFEIGAL

UNTIL OCTOBER 5, 1968
24 EAST 24th ST.
NEW YORK 10021

April 6, 1968

Mr. Ralph E. Colin, Administrative Vice President
Art Dealers Association of America, Inc.
575 Madison Avenue
New York, N.Y. 10022

Dear Mr. Colin:

You will find enclosed the notification of intention to nominate for election to the Board of Directors of the Association, at the annual meeting on May 8, 1968, Leo Castelli and Peter Deitsch. This notification has been signed by the appropriate number of members.

Leo and Peter are both members of long standing in the Association. Each has distinguished himself in the field with which he is involved. Neither has ever served as a Director.

I have indicated in the past that I felt that it would be in the best interests of the Association to democratize some of its present policies, particularly where elections to Association membership, and to membership on the Board of Directors are concerned.

Under the present system, members are elected to the Association by a two-thirds vote of the Board of Directors. Expulsion from the Association can also be effected by a two-thirds vote of the Board. The Board of Directors has, therefore, the power of "life or death" over the membership.

This would not disturb me if the individual memberships on the Board of Directors were subject to vote by the membership at large. But under the present system, the majority of the Board is simply able to perpetuate itself indefinitely. The Board, which not only comprises elected Directors but all ex-Presidents as well, prepares its own list of candidates for submission each two years to the membership at large. The membership, therefore, has no effective voice in Association policy.

CHICAGO

RICHARD FEIGEN GALLERY, 226 EAST ONTARIO STREET, CHICAGO, ILLINOIS 60611

312-787-0300

CABLE: RICHFEIGAL

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WILLIAM H. LANE
LEOMINSTER, MASSACHUSETTS

April 15, 1968

Dear Edith:

I am perturbed by the strong pressure which has been developing in the planning of the Sheeler show for a relatively heavy accent on his photography. This was not apparent at the outset so far as I know; the indications were that the conventional relationship would be observed.

However, photography is very much in the wind these days - it is being discovered. It is logical, then, that from the exhibitor's point of view Sheeler offers a fertile field for exploitation.

I have resisted this planning, but my objections have not been much heeded, so far.

For your interest I enclose a copy of a letter I have just written to Harry Lowe. This will perhaps be disconcerting to him and I cannot predict the results. However, it is an attempt to peg the number of photos at the figure you and I discussed yesterday.

It was nice talking with you. I shall pick up the three Sheeler prints returned by Pete Pollack on my next visit - soon!

Saundy joins me in sending LOVE.

Bill

After to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FAIRWEATHER-HARDIN

appr

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 9, 1968

Mrs. Shirley G. Hardin
Fairweather-Hardin Gallery
101 East Ontario Street
Chicago, Illinois

Dear Shirley:

I finally had an opportunity to refer to our records and find that we sold the Kuniyoshi casein, ACROSS THE STREET, for \$467.50.

In response to your request, I can give you a minimum insurance valuation of \$3250. Incidentally, this letter may not be used as a valuation for a gift to be used as a tax deduction. The I.R.S. does not accept an individual figure. All deductible gifts must clear through the Art Dealers Association.

I sure wish I could get out of New York and spend some time in Chicago, etc., but it is hopeless.

Meanwhile, my best regards to you and Sally.

As ever,

EGH/tm

April 19, 1968

Mr. Abraham Oberfest
Hoffberg and Oberfest
475 Fifth Avenue
New York, New York

Dear Mr. Oberfest:

This mysterious slip was put on my desk and I turned it over to the bookkeeper, asking her to communicate with you as I had no idea what it represented until she told me today. Is it possible that the Gallery paid me so large an interest on the loans I made? If so, could you get her to make up a detailed report for me to apply to my taxes, which have already been paid. As I do not want to be penalized, I'd like to get this information as soon as possible.

Thank you for your cooperation.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Baum

4/25/68

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edith dear —

At the risk of being
repetitive I must again
tell you how much I
enjoyed last night and
how proud I was of
you!

Love

Nathaly

April 11, 1968

Miss Joan Kelly
Accounting Department
Parke-Bernet Galleries Inc.
980 Madison Avenue
New York, New York 10021

Dear Miss Kelly:

We have your letter of March 28th regarding the Stuart Davis TOWN VIEW, which you claim was purchased by Mrs. Halpert.

I have discussed the matter with her and there is no question of her accepting this picture or paying for it as she states most definitely that she was not the purchaser.

Would you therefore be good enough to correct your records and mark our account closed as regards this matter.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

Not to publishing information regarding sales transactions, recorders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 8, 1968

Mr. Donelson F. Hoopes
The Brooklyn Museum
Eastern Parkway
Brooklyn, New York 11238

Dear Don:

As usual, I am spending my day off - Sunday - with the Edison Voicewriter cleaning up my dictation and checking the calendar for commitments I have made. Among these was THE ARTISTS BALL at The Brooklyn Museum, to which I am quite sure I made a contribution which entitled me to two tickets for the opening on Saturday, April 27th. I believe that I was also entitled to an ad, but did not mail it. If it is not too late, I will send the copy immediately. I would also like the two tickets, so that I may attend this event (if I can get a cab).

Would you be a good boy and check your records, so I can make the necessary arrangements and notation on my calendar - and also let me know whether there is still time to have our ad.

Best regards.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.



MUSEUM OF ART
THE UNIVERSITY OF CONNECTICUT • STORRS • CONN 06268 •

15 April 1968

Dear Tracy,

We still hope to have the insurance valuations for your loans as soon as possible so that we can get this in the works with the proper office here.

With best regards,

1

Yours sincerely,

Marvin S. Sadik
Director

MSS:ekp

Mr. Tracy Miller
Downtown Gallery
465 Park Avenue
New York, New York 10022

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 6, 1968

Mr. Jerome B. Levy
Auto City Candy Company
2937 St. Aubin Avenue
Detroit, Michigan

Dear Mr. Levy:

Although I can give you approximate figures on the four items listed, I know the insurance companies now want very specific data.

Our records dating back beyond ten years are stored in a warehouse and, of course, we could not get to them during the past six weeks because of the truckmen/formed a picket line in front of every warehouse which had our records.

In order to facilitate this job I would greatly appreciate receiving photographs which I could compare with similar examples. If that is not feasible, snapshots will serve the purpose.

Sincerely yours,

RCH/12

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Canada-Israel Cultural Foundation

2 Carlton Street Toronto, Ont., Canada
Tel: (416) 365-8819
258 Kensington Avenue Montreal, Que., Canada
Tel: (514) 687-5440

Israel

Advisory Board

JUSTICE MOSHE LANDAU, Chairman
Office: 11 Alsenby Road, Tel Aviv, Israel.
Tel: 58211-2 Cable Address: KERAM

April 24, 1968

Miss Janis de Luce
Accounting Department
Parke-Bernet Galleries Inc.
980 Madison Avenue
New York, New York 10021

Dear Miss de Luce:

We have your letter of April 22, stating that we owe \$425. on your sale #2666. If you will check your files, you will find that Mrs. Halpert wrote on March 26 and I wrote to Miss Joan Kelly on April 11, in each instance stating that Mrs. Halpert was not the purchaser of the Stuart Davis TOWN VIEW. This is a drawing of a period in which she is not interested. Would you please be good enough to correct your records regarding this matter so that we may now close our file permanently in this connection.

Furthermore, The Downtown Gallery moved from 51st Street in 1965 and Parke-Bernet has been notified of our new address repeatedly. We are on your subscription list at the address above and have had considerable correspondence with you since our move to 465 Park Avenue. However, you continue to address us at the former location, thus delaying all mail. Therefore, may I ask that you also correct your records in this respect.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

April 22, 1968

Mr. Matthew Baigell
School of Art
The Ohio State University
126 North Oval Drive
Columbus, Ohio 43210

Dear Mr. Baigell:

As we do not have a photograph of the mural to which you refer, I would suggest that you write directly to Ben Shahn. His address is simply Roosevelt, New Jersey.

Sincerely yours,

Tracy Miller

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 28, 1968

Miss Arlene Jacobowitz
The Brooklyn Museum
Eastern Parkway
Brooklyn, New York 11238

Dear Miss Jacobowitz:

Strange though it may sound, I still could get no results even with the second tape you were kind enough to send me.

Because I accept your judgment, I am signing the release which you requested, but would appreciate very much a transcript of the tape if there is one available. As you may know, we keep a very complete record on each artist so that our archives will be up-to-date and therefore I will be most grateful to you if you can manage to send the transcript.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

LAW OFFICES OF
JACOBS AND SPEILLER
WOODWARD BUILDING
WASHINGTON, D. C. 20008

LEWIS JACOBS
WILLIAM M. SPEILLER
EUGENE G. HOROWITZ
RICHARD W. MADSEN
MICHAEL R. BENTZEN

April 4, 1968

AREA CODE 202
EXECUTIVE 3-5055

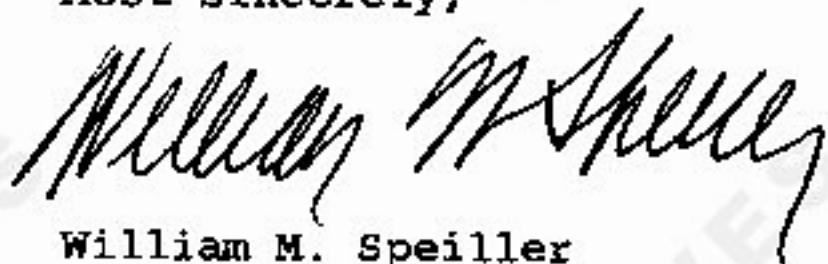
The Downtown Gallery
465 Park Avenue
New York, New York

Gentlemen:

I would like to purchase Shahn's "Phoenix" — 450.
or "Maximus of Tyre".

Although I am not clear of the values, I have
been thinking in the price range of around \$1000.00 for
each print. Do you have either of these items or know
of anybody who would be interested in selling them?

Most sincerely,



William M. Speiller

WMS:cc

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of death.



SHAHN, Ben. Sacco and Vanzetti and Their Guards. Sacco-Vanzetti series, 1931-32. Gouache. Collection, John A. Dunbar. JADE, 73 13 ST NY, 10021
CREDIT LINE USE PATRICIA HEALY



SHAHN, Ben. The Lowell Committee. Sacco-Vanzetti series, 1931-32. Gouache, 11 x 15. Private Collection. — PATRICIA HEALY

April 9, 1968

Mr. Bernard Reis
10 East 40th Street
New York, New York 10016

Dear Bernard:

Now that the art truckers' strike has finally ended, and are prepared to have all the Rattner paintings, drawings, lithographs and sculpture picked up by the warehouse truck, if you will give us at least four days notice, so that we may remove them from the stockroom and have them ready for pick-up at a specific time. Naturally, we cannot remove them and have them stacked up in the Gallery proper even one day in advance - for obvious reasons. Therefore, we will require a specific time.

I believe I told you that there a number of Rattner's works out on exhibition. These may not be withdrawn as we made a commitment when we shipped them for inclusion in museum shows, where they were catalogued, etc. You will receive a complete record of what we have prepared for delivery plus the list of what is out on exhibition - as well as a report of the unpaid invoices, which will be honored when the clients make the entire or final payment. The latter refers to the installment arrangement, which we work out with a large number of purchasers. As checks come in, we will pay accordingly.

After some professional, rather than the artist's wife, will check the records of the items returned and those still out on exhibition as well as the list of unpaid (or partially paid) items, our accountant will go over the corrected list for the Rattners to substitute for the one that was sent to us previously and which he refuses to touch until all the other items are entered in our stock book.

I will be grateful to you if you will give me the necessary notice for pick-up. Many thanks.

Sincerely yours,

EGH/tm

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

X

UNIVERSITY OF MIAMI
CORAL GABLES, FLORIDA 33124

THE
JOE AND EMILY LOWE
ART GALLERY
ART DEPARTMENT
P. O. BOX 5084

April 26, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
New York, N.Y.

Dear Edith:

This is belated but heartfelt thank you for your gift of the silkscreen by Stuart Davis. It arrived here in good shape, but I have been completely snowed under with problems engendered by our new building, which may break ground as soon as September. I cannot tell you how much we enjoyed your visit, and how very grateful we are to you for your kind gifts.

With best regards,


August D. Freundlich

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DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES, IOWA 50312 277-4405

April 8, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

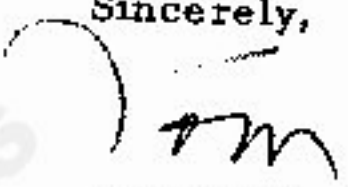
Dear Edith:

Thank you for your reply to Sandak in which I
concur.

I can't be sure with this mammoth building job
whether I can get to New York again this spring,
but if and when I do you will know it.

My best as always.

Sincerely,


Thomas S. Tibbs
Director

TST/go

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 18, 1968

Mr. Dana Reich
Gump's Gallery
250 Post Street
San Francisco, California 94108

Dear Dana:

I am enclosing a duplicate invoice for \$11268 (the three Shahns) as you requested. However, please note that this invoice had been paid. We received your check on April 12th.

Please give my best to Helen. It sure cheers us all up when she's in town.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

For to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



RICHARD ABEL & CO., INC.

Box 4245 — Portland, Oregon 97208

Date APRIL 24, 1968

THE DOWNTOWN GALLERY
465 PARK AVE.
NEW YORK CITY, N. Y.

GENTLEMEN:

- ☒ THE FOLLOWING ORDER ATTACHED TO OUR BLANK CHECK SENT TO YOU HAS BEEN OUTSTANDING FOUR (4) WEEKS.
- ☐ THE FOLLOWING CHECK HAS BEEN CASHED BY YOU ON _____.

PLEASE ADVISE WHEN SHIPMENT WAS MADE.
IF BOOK HAS NOT BEEN SHIPPED, PLEASE ADVISE
WHEN SHIPMENT WILL BE MADE.

THANK YOU.

CHECK #	DATE	ORDER NO.
<u>27134</u>	<u>7/11/67</u>	<u>SSSF/27134</u>

AUTHOR	TITLE
<u>N.Y. (CITY) DOWNTOWN GALLERY</u>	<u>"SIGNS AND SYMBOLS,</u>
<u>U.S.A. 17800-1960; EXHIBITION MARCH 12 TO APRIL 6, 1963"</u>	

PERUVIAN EMBASSY
WASHINGTON 6, D. C.

April 12, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

In response to your kind letter of
March 5th, I have today dispatched to you the Broderson
picture for the appropriate refund.

Yours sincerely,



Antonio Lulli
Minister Counselor

AL/bg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MARGARET M. WATHERSTON

44 West 77th Street, New York, N.Y. 10024 • ENdicott 2-5514

Conservation of Paintings

April 25, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

RESTORATION ESTIMATE

-

DAMAGED PAINTING

WEBER - "Flowers", 30" x 25", oil on canvas, dated 1944.

Present Condition:

There is a vertical tear starting
9 inches from top of painting and
3 inches in from the right side, approximately 5-1/2 inches long.
There is also a puncture through canvas and paint film 2-1/2
inches in from right side, and 6-1/2 inches up from the bottom.

Suggested Treatment:

The tear and puncture will be repaired
on the back of canvas with wet strength
paper and animal glue. Painting will then be treated with moisture
and chemicals on the vacuum table to flatten the canvas around
the damaged area, and to remove numerous small dents. It will
then be lined, again on the vacuum table, with wax resin adhesive
and medium weight unprimed linen canvas, and placed on a Lebron
stretcher. Damaged areas will be filled with gesso and retouched,
and entire surface will be sprayed with synthetic resin varnish.

Cost of treatment:

\$450.00

MMW:ef

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDER-
STANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS
FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
published 60 years after the date of sale.

April 22, 1968

Mr. Martin H. Bush
Assistant Dean for Academic Development
Syracuse University
205 University Place
Syracuse, New York 13210

Dear Mr. Bush:

Mrs. Halpert is happy to grant you permission to reproduce Ben Shahn's BARTOLO-MEO VANZETTI and the credit line should read "Collection of Mrs. Edith Gregor Halpert".

For permission on the others you mention, I would suggest you write directly to Mr. and Mrs. John A. Dunbar, 220 East 73rd Street. Mrs. Dunbar is the former Patricia Healy.

Sincerely yours,

Tracy Miller

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April 12, 1968

Mrs. Ala Story
The Art Gallery
University of California
Santa Barbara, California 93106

Dear Mrs. Story:

In going through our consignment records, I find that your Max Weber exhibition was scheduled to close on March 13th. I know that our problem in New York with the six week truckers' strike held up all deliveries, but believe things are functioning more or less normally now.

Would you be good enough to let us know when we may expect the return shipment of the eight Weber paintings borrowed from us, one of which (THE WINDOW, 1949, Oil) is the property of The Downtown Gallery.

I will be most grateful for your cooperation.

Sincerely yours,

Tracy Miller

For to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

April 4, 1968

Santini Brothers
447 West 49th Street
New York, New York

Attention: Mr. D'Amato

Dear Sir:

This will authorize you to release to the
representative of the Akron Art Institute
the following painting which is in your
possession:

Charles Demuth Oil NOSEMAS M. EGLAP

Please note that all charges in connection
with this transaction are to be billed to
the Akron Art Institute, 69 East Market
Street, Akron, Ohio 44308; Attention of
Mr. Forrest Selvig, Director.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

I look forward to hearing from you soon in the hope of making a specific appointment.

Sincerely yours,

file

April 16, 1968

Mr. David B. Pail
Hickory Hill
Roslyn Estates, L.I., N.Y.

EEH/CH

Dear Mr. Pail:

Someone has just brought in the Kennedy Gallery Quarterly dated March 1968, which illustrates a great many works of art by members of our roster, including those Fleischman bought when he was a private collector as well as those purchased at Parke-Bernet in the sale of the collection of "Dr. and Mrs. Michael Watter". Incidentally, you might be interested in learning that the first Mrs. Watter (who died in 1957) was my sister and that many of the paintings and sculptures, even including Folk Art, came from The Downtown Gallery or from me personally - in most instances as gifts, despite the fact that several were credited to other galleries by mistake.

Now I am going back to my original reason for writing. In this Quarterly - on page 27 - there is a reproduction of a Max Weber entitled GROUP OF WOMEN, 1923. The size given is 29 1/2" square. This rather startled me as the painting we sold you in March of 1966 is identical in subject matter and in its entire composition. According to our records, your painting is dated 1913 and measures 30x40". This seems very odd to me as I know of no instance in his career where he repeated the identical theme, even in a different medium. I will be glad to show you our original photograph of 1913 and the reproduction which appears in the Kennedy Quarterly. As a matter of fact, I went to the gallery to see the painting and was stunned. I also checked the records of the many paintings, etc., Fleischman purchased from us from 1952 to 1963, when we advised him that we would make no further sales to him because I discovered that he was selling out of his apartment and made it clear that we do not sell to a "dealer without an overhead".

I am very eager to discuss this situation with you and Mrs. Pail, as you are among my favorite clients. I also want to keep our records in their usual order as they have been willed to the Smithsonian Institution, despite the fact that we permitted the Archives of American Art to microfilm all our record books of photographs, both sold and unsold.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF MIAMI
CORAL GABLES, FLORIDA 33124

THE
JOE AND EMILY LOWE
ART GALLERY

ART DEPARTMENT
P. O. BOX 8084

April 8, 1968

Miss Edith Halpert, Dir.
The Downtown Gallery, Inc.
465 Park Ave.
New York, New York 10022

Dear Miss Halpert:

May I take this opportunity to extend my thanks on behalf of the University for your recent generosity in giving the Joe and Emily Lowe Art Gallery the beautiful portfolio of silk-screen prints, "TEN WORKS BY TEN ARTISTS." We are delighted to add these new prints to our growing collection.

Will you please sign the enclosed donor forms as indicated and fill in the valuation of your gift? Until we have your signature, official title cannot be assigned to us, nor can we complete the necessary records and insurance coverage. We would appreciate your returning four of the copies to us, and keeping one copy for your files.

It was so pleasant being with you during your recent trip to Miami. The "Friends of Art" enjoyed your talk and I have heard many favorable comments on it. I hope we will see you again soon.

Again, our deepest thanks for your interest and generosity.

Sincerely,



Griffin H. Hoeweler, Registrar

After publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 10, 1968

Hayes Storage
305 East 61st Street
New York, New York

Gentlemen:

This is to confirm Mrs. Halpert's verbal request to have the ten (10) paintings delivered to us as soon as possible.

The paintings are stacked against the wall opposite room number 444.

Thank you.

Sincerely yours,

IF/me

Irene Fussen
Secretary to Mrs. Halpert

April 11, 1968

Mr. Sam Cantey III, Vice President
First National Bank of Fort Worth
Fort Worth, Texas 76101

Dear Sam:

This is to report the receipt of the three
Dove paintings, which arrived in good condi-
tion.

I was glad to learn from the Museum of Modern
Art about your interest in BLACKBIRD, which is
another of the outstanding examples in Dove's
career. There was an error in the price, as we
were told to raise all the prices considerably
after the Watter sale at Parke-Bernet, but
failed to do so in making out the consignment
forms, both in your case and at the Modern
Museum. However, we will abide by the figures
but in this instance cannot make the 10% de-
duction either for you or MOMA. I am sure you
will understand.

I look forward to seeing the three copies re-
ferred to in your last paragraph.

With best regards to you and the family.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

April 8, 1968

Mr. Gardner Cowles, Chairman
Development & Membership Committee
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Cowles:

Mrs. Halpert has received your letter of April 1, in which the third paragraph begins, "By now you will have received your invitation and tickets to Cezanne to Miro" and mentions that a special three-day showing for Contributing Members will be held April 23-25.

At this writing, no invitation or tickets have been received and, as Mrs. Halpert is most eager to attend, we will appreciate having these sent to her at your earliest opportunity.

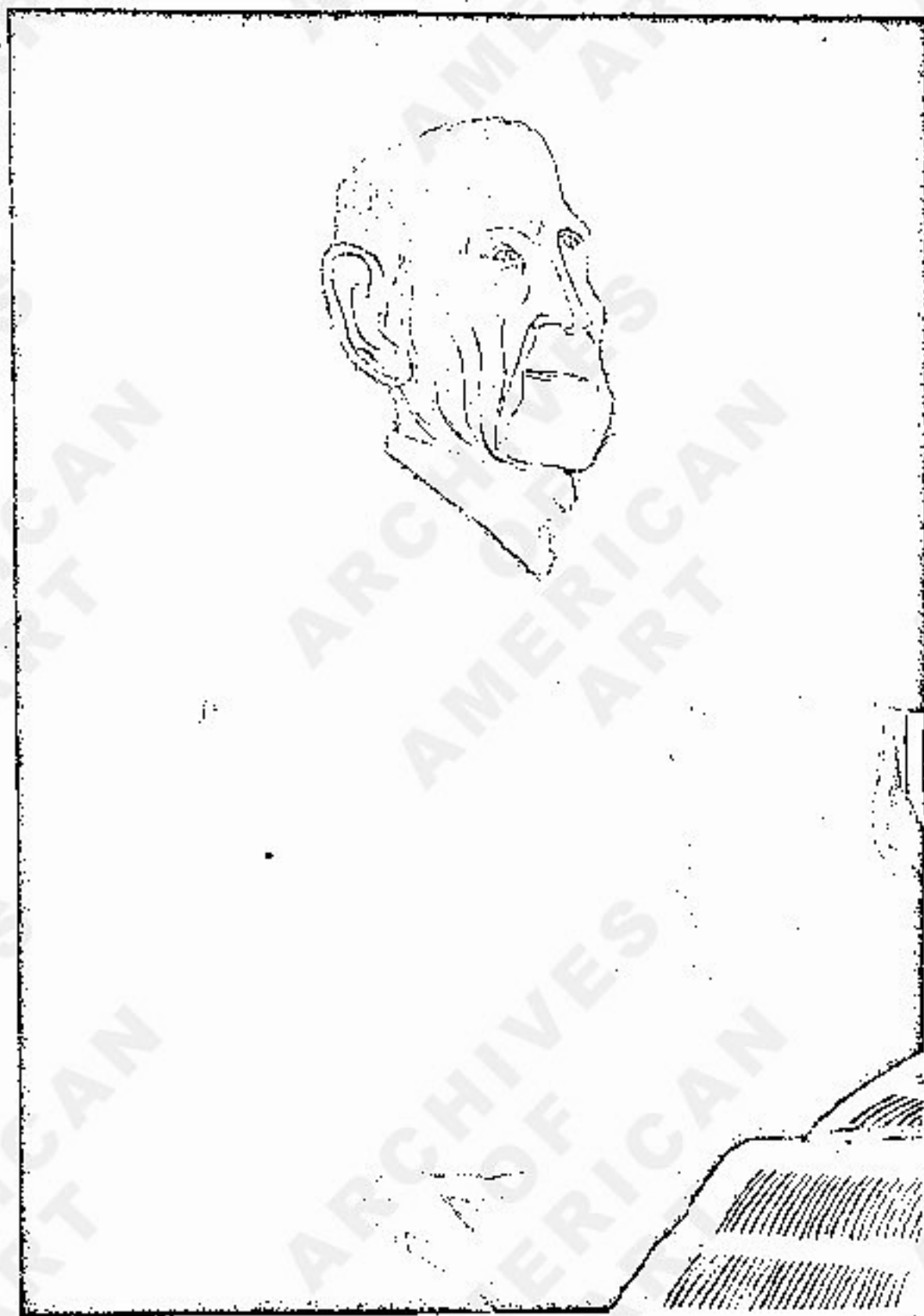
Many thanks for your attention.

Sincerely yours,

Tracy Miller

TCM/tp
BGM/tp

SHAHN, Ben. Judge Webster Thayer. Sacco-Vanzetti series, 1931-32.
Gouache. Private collection. -PATRICIA NEALY



prior to publishing information on reprinting sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 5, 1968

Mr. Mitchell Wilder, Director
Amon Carter Museum
3501 Camp Bowie Boulevard
Fort Worth, Texas 76107

Dear Mitch:

A young scholar is working on his dissertation at Columbia University on the history of American collage and assemblage, which he thinks will be published eventually as a book. Naturally he wrote to us about Dave, whom he wants to feature. We suggested that he go over the material at the Archives of American Art, which microfilmed all the material we had, including photographs, catalogs, clippings, etc.

Now he wishes to spend some time at the Gallery going over the original material and also to ask me for a copy of a lecture I gave on the subject about two years ago. Since I have no copy of the talk, I will probably have to fill in the gaps for him and therefore am checking our books. In doing so, I discovered that while we have a record of the collage presented to you by O'Keeffe, together with the size - 21 1/2 x 14" - and materials used - plaster, cork, expanded metal, blue cloth and paint - we have no title and no date - and no photograph. Would you therefore be good enough to send us a print, for which we will be most grateful.

I hope that you will have occasion to be in New York soon with Sally, as it will be a great pleasure to see you - and now that I have a cook, I can even feed you!

My very best regards.

Sincerely yours,

RGH/tm

April 17, 1968

TO WHOM IT MAY CONCERN:

This will authorize Allen O. Cole, 151
William Street, New York City 10038,
to act as broker in connection with
all my insurance matters.

Very truly yours,

EGH/cm

Not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

April 23, 1968

Mrs. Ala Story
305 Ortega Ridge Road
Santa Barbara, California 93103

Dear Ala:

I am sorry that both Tracy and I made the error in relation to the exhibition program for the Webers. It is customary to enter all this information directly on the consignment form, a copy of which we naturally retain. Also, because we waited for Joy to deliver the loan forms, we finally had to send off the few that cleared normally through the Gallery. The clerk who takes care of the consignments was away and we decided there was no object in making a new consignment which would have the complete information, particularly when we discovered that Joy had taken over completely.

It is an accepted procedure for the Gallery to list its name as lender and has been so throughout the years. Therefore, the list we sent you had the lender's name listed as The Downtown Gallery. These must be returned to this address in order to be checked in and also to retain THE WINDOW, which the Gallery purchased years ago.

One of these days you will read an announcement of the new policy the Gallery will inaugurate. Incidentally, some client friends of mine were here yesterday and said there were several excellent reviews. If by any chance you have copies of any other than Seldis', I'd appreciate having them as we do like to maintain our records for historical purposes. Many thanks for your cooperation - and best regards.

Sincerely yours,

EGH/tm

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

9 9 9 L A K E S H O R E D R I V E

C H I C A G O , I L L I N O I S 6 0 6 1 1

April 25, 1968

Mrs. E. G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

I have just returned from Mexico where I have been sweating my way through, under and over the pyramids. In so doing I have come home very brown and about seven pounds lighter.

On my desk I find two letters, one from you written on April 4th and the other from Mr. Roy C. Craven of the University Gallery at Gainesville, Florida. I will lend the Kuniyoshi painting because Mrs. Kuniyoshi would like me to do so. The last time I lent the picture, at her request, it went to Japan and was returned in damaged condition. The crate in which it was packed was evidently left standing somewhere in the open so that water seeped in and ruined the matting; luckily leaving the oil painting unhurt. The Museum of Modern Art made good the repairs. The gouache, which I also bought from you years ago, done by Ben Shahn, was returned from South America permanently ruined. I only write this in order to show you why people become more and more reluctant to lend.

There is one request I would like to make and that is that my name not be given in the catalog. Just say that the loaner is anonymous.

Sincerely,

Elizabeth Paepcke

Copy to
ROY C. Craven
University Gallery
Gainesville, Florida

1108 S. Overlook Drive
Greenville, N.C. 27834
April 20, 1968

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Please forgive my tardiness in replying to your generous letter of February 18, 1967, the one about Demuth's poster portraits in connection with which you mailed me three photographs of his posters. My excuse must be that following six years of caring for my invalid mother (while teaching full-time) I have not felt too well myself. I guess middle age is slowing me down.

However, the Demuth book is shaping up, as I expect to send the final draft, with photographs, to the publisher sometime this coming summer.

In your letter you said you were not certain about the identity of the persons honored in the three posters you sent me photographs of. The one with the words LOVE, LOVE, LOVE and the numerals 1, 2, 3 is an homage to Gertrude Stein. (Locher had an unfinished version of this in Lancaster when I was there in 1956.) The poster with a green vine growing out of a whiskey bottle is the homage to Eugene O'Neill. As far as I know, the Stockbridge Stocks item is just a poster for a play.

Here are some favors I want to ask of you:

1. May I keep the black and white photo you sent me of the Eugene O'Neill poster portrait, entitled Longhi on Broadway, for use as one of the illustrations in my Demuth book? I recall your telling me during our 1956 interview that Demuth considered this to be his best work, and so did you.
2. Can you provide me with a good color transparency of the Gertrude Stein poster Love, Love, Love? And will you please give me your permission to use it not only as one of the eight color plates in the book, but also on the dust jacket? I would expect to pay for the color transparency, of course, and also for the B & W photo of Longhi on Broadway.
3. Do you have the O'Keeffe poster portrait, or does she? I may decide to use this in black and white also, though it is very good in color.
4. Do you know whether Dorothy Norman is still alive, and if so, what her address is? I want to use her excellent photo of Demuth as a frontispiece.

Letters are going out now also to Yale, in an effort to acquire color transparencies of the Marin and Duncan poster portraits, and to William Lane in connection with permission to reproduce Longhi on Broadway.

With much appreciation for your help, I am

Cordially yours,

Emily Farham
Emily Farham

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Longhi on Broadway is not a poster. It is a photo of a poster.

April 6, 1968

Miss Roberta Bolsoni
Fratelli Fabbri Editori
91, Via Mecenate 20138
Milano, Italy

Dear Miss Bolsoni:

I am sorry to be late, but all these inquiries which we receive in quantity, monthly, require a trained person to check the records and we have been unable to find anyone with the sense of order to handle this work. This was the reason for my delay in answering.

I myself have looked through all the records and could not find the Sheeler bearing the title INTERLACING. In the future, if you could give us the name of the publication or whatever where you saw the reproduction, it would save a tremendous amount of time because we would have something specific to compare with our photograph records.

Meanwhile, I could give you the information on the others.

Stuart Davis ROCKPORT BEACH, 1916, Oil 30x24 -
is in our possession.

Georgia O'Keeffe NEW YORK, NIGHT, 1929, Oil, 19½x40½ -
is the property of the University of Nebraska.

In the case of the latter, you will have to communicate with: Norman A. Gasse, Director, Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, Nebraska, to obtain a color transparency advising them that you will pay for it as you did to us when we have a special photographer handle it.

ROCKPORT BEACH will be photographed in color next week and the slides sent to you as soon as possible.

Sincerely yours,

EGH/1f

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. Love - D.C. (top sheet)

April 15, 1968
Dear Mr. Love:

Mr. Harry Love
Smithsonian Institution
National Collection of Fine Arts
Eight and C Streets, N.W.
Washington, D.C.

Dear Harry:
This is a copy of our telephone conversation of April 11, 1968. I have enclosed a copy of the letterhead memorandum of our telephone conversation of April 11, 1968. I have also enclosed a copy of the letterhead memorandum of our telephone conversation of April 11, 1968. I have also enclosed a copy of the letterhead memorandum of our telephone conversation of April 11, 1968.

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Very truly yours,
Director
National Collection of Fine Arts
Smithsonian Institution
Washington, D.C.

What is the date

MARGARET M. WATHERSTON

44 West 77th Street, New York, N.Y. 10024 • ENdicott 2-5514

Conservation of Paintings

April 8, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

RESTORATION OF PAINTING

KUNIYOSHI - "Dream", oil on canvas, 20" x 30-1/4"

Restoration of painting as described in estimate
of February 24 (photograph of painting before
restoration has already been sent to you). \$350.00

Transportation from gallery to
44 W. 77th St. and back to gallery: 9.00

TOTAL \$359.00

Mr. Clements has photographed the finished
painting, and I understand that photographs
were sent directly to you along with his
bill.

MMW:ef

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDER-
STANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS
FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

or to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
in both sales and purchase involved. If it cannot be
obtained after a reasonable search whether an artist or
architect is living, it can be assumed that the information
is by published 60 years after the date of sale.

I. J. WILINSKY, M. D.
1250 ST. PAUL STREET
ROCHESTER, N. Y. 14621
PHONE 266-9422

April 30, 1968

Mrs. Edith Halperin
Downtown Galleries
465 Park Avenue
New York, New York

Dear Mrs. Halperin:

The time has come again when I need a new appraisal on a Kunyoschi painting which I purchased from you. My insurance expires as of June 10, 1968, and I wish to have this appraisal for this purpose.

I tried to reach you when you gave your lecture in Miami, Florida but you were not at the Gallery when I called the Gallery. By the time I was able to reach your Motel the next morning you had already checked out.

Hoping you are well and thanking you in advance, I am,

Sincerely yours,

I. J. WILINSKY, M.D.

IJW:RL

odd things
on a table, 1955
\$1,800
4/53

40 x 30

9000.

Printed on publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

April 8, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

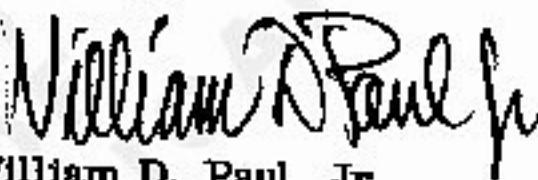
I am delighted to be advised of the return to work of warehousemen in New York City.

The paintings, drawings and sculptures on loan to the Georgia Museum of Art were shipped forward by United Van Lines on Friday, April 5, and they should reach your gallery on Wednesday or Thursday, April 10 or 11. The carrier reference number is 578--1130, van number 104--403. Miss Henrietta M. Schumm is serving as our transportation agent in this instance.

We very much appreciate your interest in the Georgia Museum of Art as shown by this generous loan and I regret the delay in return of the material to your possession. I trust, however, that they will be received in good order. We look forward to confirmation of same from your offices.

With all good wishes, I remain

Sincerely,


William D. Paul, Jr.

WDPJr/ap

cc: Mr. Tracy Miller
Miss Henrietta M. Schumm

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April 17, 1968

Mr. Antonio Lulli
5600 Jordan Road
Washington, D. C. 20016

Dear Mr. Lulli:

On my return from a trip, I found your
letter and shortly after the carton con-
taining the painting by Broderson.

Aside from the fact that it is not custo-
mary to return a picture after a period
of 18 months, I found that the packing
was most inadequate and that, having sent
it via parcel post - a most unusual pro-
cedure - it arrived in very bad condition.
The glass was shattered and some of it
scratched the painting proper. Under the
circumstances, I cannot accept it for re-
sale in its condition etc. I am sure you
will understand my position in the matter.

May I suggest that you communicate with
your insurance agent, who may come here
to examine it and will report to you as
to what allowance there will be for the
repair.

Sincerely yours,

EGH/tm

April 25, 1968

Mr. Martin Bressler
Bressler and Meislin
5 Hanover Square
New York, New York 10004

Dear Mr. Bressler:

This is to inform you that just as your truckmen were taking the last of the shipment of Shahn's out of the Gallery this morning, another painting arrived on the scene and we gave it to the truckers to include in the delivery to Mr. Shahn. We added it to our list and you will want to add it to yours.

It is entitled FRAGMENT OF THE POET and is dated 1967.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

M. KNOEDLER & CO., INC.

14 East 57th Street, New York, N.Y. 10022

April 11, 1968

M. Knoedler & Co., Inc. is pleased to announce an exhibition called **THE ARTIST AND THE ANIMAL** which will open on May 8th to continue through May 24th, 1968.

The exhibition will present a selection of more than one hundred paintings, sculptures, drawings and prints, most of them never shown in New York before, chosen by Dr. Rudolph Heinemann, and Dr. Claus Virch, Associate Curator of Paintings at the Metropolitan Museum of Art. Mr. Robert Lehman is Honorary Art Chairman for the exhibition.

People could easily be divided into two groups: those who love animals and those who do not. For the first, this exhibition will be a natural delight; for the latter it might still be a stimulating experience. For the animals in this show are seen through the eyes of artists, famous ones and unknown ones, from various periods and countries. They range from a pair of Chinese chickens in terracotta of the early Han period to Toulouse-Lautrec's whimsical dog, from a study of an elephant by Rembrandt to the most enchanting cat painted by Renoir.

"The Artist and the Animal" is an extraordinarily broad and rich theme. Since the Garden of Eden man has been associated with animals, and artists have imbued their likenesses with religious, heraldic and symbolic significance. Some, like Stubbs and Barye, have made the portrayal of animals their exclusive specialty. Animals appear in paint and in porcelain, in bronze, stone, ivory and all possible media. This exhibition does not attempt to give more than a glimpse of this great variety. It has been made possible through the much appreciated generosity of museums and many private collectors willing to part for a few weeks with their favorite pets.

Most appropriately, the display of the unusual zoo will benefit the Animal Medical Center. The Animal Medical Center is rapidly developing in its realization of promoting international comparative medicine for both animal and man. A gala preview will be held on Tuesday evening, May 7, from nine o'clock to midnight, for the benefit of The Animal Medical Center, 510 East 62nd Street, New York, New York 10021. Mrs. Joseph A. Thomas is Chairman of the Benefit Committee. Miss Cornelia Otis Skinner and Mrs. Edwin F. Russell are Vice-chairmen. Tickets will cost \$25.00 and can be obtained by calling Miss Sheila Nolan, at 838-8100 (Ext. 62). Following the preview, admission to the exhibition will cost \$1.00. A catalogue with an introduction by Dr. Claus Virch will reproduce all the works exhibited.

#

PLAZA 3-9742

CABLE ADDRESSES "KNOEDLER" NEW YORK PARIS LONDON

PARIS, 85bis FAUBOURG ST. HONORE
LONDON, 31 ST. JAMES'S STREET

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE UNIVERSITY OF NEW MEXICO | ALBUQUERQUE, NEW MEXICO 87106

DEPARTMENT OF ART

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.


April 29, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park
New York, New York

Dear Edith:

This is just a note to express my appreciation for the help you gave me in regard to our forthcoming "Marin in New Mexico" show. As I progress in preparing my research I hope I may call on you again regarding this show and perhaps secure photographs of some of the pictures for reproduction in the catalogue.

Sincerely,


Van Deren Coke
Chairman

VDC:ah

MICHIGAN STATE UNIVERSITY EAST LANSING • MICHIGAN 48823

DEPARTMENT OF ART • KRESGE ART CENTER

April 19, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

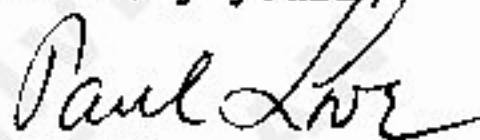
Dear Mrs. Halpert:

Since my last correspondence with you, I have added two Doves from the Phillips Collection and six or seven (all watercolors) from individual collectors in the Detroit area.

We are planning to expand the Bulletin by several pages and let it serve as a catalog for the show.

Do you know of any way that I can put a bomb under Mr. Lane? The silence is absolutely deafening. When I hear from him, I'll know where to fill in but meanwhile I'm developing nervous indigestion. Maybe I'll try that brandy remedy.

Sincerely yours,



Paul Love
Gallery Director

PL/lc

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April 18, 1968

Mr. Edward R. Hudson Jr.
1510 First National Building
Fort Worth, Texas

Dear Mr. Hudson:

I apologize for the delay in my reply to your letter of April 8th. I was out of town and on my return got involved in some personnel problems and this is my first opportunity to attend to my correspondence.

I will be pleased to meet your new Director and will be glad to show him a cross-section of work by Arthur Dove, whose widow sent us all the paintings she had been hoarding (enjoying seeing them in her home) just two weeks before she passed away. The majority of them had not been exhibited before and we are delighted to have a magnificent representation available for private showing.

In referring to my calendar, I find that I am scheduled to give a lecture at the University of Connecticut on May 6th, but will be in town through the 15th of the month, with another assignment on the 16th. Therefore I would appreciate hearing from you or Mr. Hopkins about setting up a specific date other than the 16th of May. I look forward to his visit and hope that you will have occasion to be in New York in the near future, as it will be a great pleasure to meet you.

Sincerely yours,

EGH/tm

MICHIGAN STATE UNIVERSITY EAST LANSING • MICHIGAN 48825

DEPARTMENT OF ART • KRESGE ART CENTER

April 5, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

You have no idea what your prompt reply did to my nervous indigestion. If I could hear from Mr. Lane, I'm quite sure it would vanish completely.

* Yes, I would like the photographs--as many as already have negatives. These can be gotten together at any time and billed to: Kresge Art Center, Michigan State University, East Lansing, Michigan 48823 Attn: Dr. Paul Love. I can then get them paid for before this fiscal year expires.

Your last sentence was particularly interesting. We would be delighted to have you on the scene. If you should find it possible, I can, at a later time, give you information on the quickest ways to make it from New York to East Lansing.

I'm sorry you mentioned the price of the Stuart Davis. Working with peanuts for purchase, I am becoming increasingly discouraged.

Sincerely yours,

Paul Love
Paul Love
Gallery Director

PL/lc

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



at the Washington Hilton Hotel in Washington, D.C., the evening of Sunday June 16, 1968. The Ball will be attended by one thousand guests, including diplomats, statesmen and prominent personalities from all walks of life, as well as members from the community-at-large.

As a salute to the State of Israel, we thought it fitting to invite 20 distinguished artists, ten from America and ten from Israel, to participate in a special exhibition of paintings which will be held in Washington early in June, thus helping to create a bridge between the two cultures. The exhibition will be given broad exposure in the press and an effort will be made to sell the paintings, if so desired.

These paintings will be reproduced in a deluxe Souvenir Ball Program which will be presented to each guest attending the Israel Independence Ball on June 16th, which may well become a collector's item.

You are cordially invited to be one of the American Ten to exhibit your work for this occasion. It is hoped that your work will have some relation to Israel's anniversary of statehood, i.e., its life, people, landscape, festival, or the Bible. We want this to be an outstanding exhibition as well as a tribute to the State of Israel.

To facilitate the handling of the work, we request that the paintings not exceed 24x36 and no less than 12x16. It is suggested that the paintings be titled and prices affixed. A short biographical sketch of each artist is also needed. It is most important that your painting be received by us no later than April 30th in order to enable us to have your work properly reproduced for the Souvenir Ball Program and for its exhibition.

Please confirm acceptance of this invitation by return mail, as time is of the essence. Upon hearing from you, we will be happy to assist you

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April 9, 1968

Mr. Thomas Jefferson
P. O. Box 2344
La Jolla, California 92037

Dear Tom:

I was delighted to hear from you but was greatly distressed to learn that you are suffering from hepatitis. Fortunately, the medical profession has learned a great deal about this virus as opposed to the early victims whom I knew, including Dan Rich and others. The more recent cases have been completely cured in a much shorter time than in the past and I hope that by the time you get this letter, you are popping and are yourself again.

In view of the fact that we have had more requests from institutions in Los Angeles in recent months, I assume that the town is developing after these many years into a more solid buyer's market, which should enable you to function within your own taste territory.

Very shortly I plan to announce my new pattern of functioning and am delighted that I could make very amicable arrangements with the artists whose wives or widows have become a source of irritation to the point where I just couldn't take it any longer. As I mentioned before, I have enough in the Gallery and personal inventory to release a large percentage of the artists overall, but it is not necessary in most cases. All I want to do is get rid of the top annoyers. Actually, the art world has become a mess, according to the reports I get from other dealers, who are either closing down completely or are working in what is called "apartment galleries". I also plan to take a long vacation, keeping the Gallery closed for more than two months during the summer, so that I may complete several books which have been dormant these many years because I did not have time to edit them. I always enjoy working out in Connecticut - getting a suntan while I am reading or writing and am already trying to get some help (domestic) so that I may live in peace.

Do let me know how you are getting on health-wise and what your final plans will be. Again, I want to tell you that I will be happy to cooperate with you as of yore.

With affectionate regards.

As ever,

EGH/cm

FRATELLI FABBRI EDITORI

di G. D. R. Fabbri & C. s.a.s.

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Rif. RB/gr

(indispensabile citare nella risposta)

Milan, April 8th 1968

Miss Gregor Halpert
Director of the Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Miss Halpert,

thank you very much for your kind letter of March 25th.

As for the painting by Sheeler, we give up to reproduce it;
this is the final decision of our author.

As for the third painting, we are sorry you have not received
our letter in which we asked for it; however the painting is
"Rockport Beach" 1916 by Stuart Davis.

We hope you will be able to trace it easily.

Please inform us when you have got the permission to photo-
graph these paintings from the owners: we would like to charge
the photographer Mr. Pollitzer, New York, 117 Sixth Street,
who often cooperates with us, with this photographic work
(unless, of course, the owners already have color transpa-
rencies to send us).

Looking forward to hearing from you, we thank you once more
for your kind cooperation, and remain, with our best regards,

Sincerely Yours,
Uff. Autorizzazioni Fotografiche
(Roberta Bolzoni)

Roberta Bolzoni

or to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
dealer is living, it can be assumed that the information
be published 60 years after the date of sale.

OK
notes
is
here

April 18, 1968

Miss Constance Hess
Doubleday and Co., Inc.
277 Park Avenue
New York, New York 10017

Dear Miss Hess:

As you requested, I am sending you a photograph of the Max Weber painting entitled SABBATH. Although we rarely permit book reproductions of our paintings, I certainly approve of Doubleday and Company as well as "Books for Young Readers". If you decide to use this for reproduction, please be sure that it is credited as follows, "Collection of The Downtown Gallery". Since we arrange to have our photographer retain the negatives, we are charging you only for the print enclosed. However, we want to make certain that this photograph will be used for no other purpose and that there will be some indication in the book to the effect that it may not be re-reproduced in any other publication without our permission.

We have no color transparencies, but can have one made for you to order if you are prepared to pay him directly. I believe the price is \$75. for what we consider the outstanding color record of any painting. Please let me know accordingly. The black and white photograph is billed at our cost per print.

Although we usually charge for the privilege of reproducing a work of art, in this case there will be no fee. However, please let me know whether you wish to have the color transparency as well. In the event that you do reproduce SABBATH, please sign the carbon copy of this letter and return it to us as indication of your acceptance of the terms stated.

Sincerely yours,

ECH/cn

Agreed: _____
Signature Date

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is to be published 60 years after the date of sale.

6916 S. Clyde Ave.
Chicago, Illinois
April 24, 1968

Downtown Gallery
465 Park Avenue
New York, New York

Dear Sir:

I am currently cataloguing Stuart Davis' Study for Stele (1956) from the Block Collection under the supervision of Mr. John Rewald. I would appreciate any information you could send me concerning when you bought the work and whether or not it appeared in any exhibitions before it was sold to the Blocks.

Any further details surrounding the circumstances of the painting's execution and its subsequent history before your acquisition would also be welcome.

Sincerely,

Jacquelyn Days
Jacquelyn Days

THE FIRST NATIONAL BANK OF FORT WORTH



SAM CANTEY, III ■ VICE PRESIDENT

FORT WORTH, TEXAS 76101

8 April 1968

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

Our exhibition of Dove has closed. It was very successful, much admired and appreciated. Before it was ended, we hired a new director for the museum. We are very pleased. His name is Henry Hopkins of the Los Angeles County Museum staff. He is very interested in acquiring a Dove but wishes to talk and visit with you further and look at more examples before making a final decision.

One of the paintings from the traveling exhibition has been sold to a local collector. The one sold is "Blackbird".

I am personally preparing a supplementary check list to be affixed to the Modern Museum's traveling folder. When this is done, I will send three copies to you to go into the files pertinent to the three pictures which you so generously lent to us for the occasion of our exhibition.

Sincerely,



Sam Cantey, III

SBCIII:cld

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

April 9, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

My dear Edith:

I enjoyed so much having dinner with the gang and am sorry I had to leave the party a little early. Upon arrival at the airport I found I had missed my flight - the last to Washington - so was forced to spend the night at a motel near LaGuardia.

With all the problems here in Washington I am afraid that we might not make our deadline for the opening, nevertheless we will open on the 3rd of May. As you can understand, there is always a problem with painters and carpenters, etc. The city appears to be calm and somewhat back to normal but we were very concerned for a time last Friday.

I am sorry that arrangements can't be worked out in reference to your Kuniyoshi but I fully understand your point of view on the matter. At least, with the loan of Circus Girl, Kuniyoshi will be fully represented at the opening. I do hope that George Morris wants to give Industrial Landscape as it is such an important work for the time and fits so well into our collections. We have, by the way, already sent an invitation to him for May 3rd.

Do you have anyone you would like me to send invitations to besides Natalie and Harry? We all look forward to seeing you here for our big event.

Sincerely yours,

DM—

Donald McClelland
Associate Curator
Lending Program

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NATIONAL COLLECTION OF FINE ARTS
SMITHSONIAN INSTITUTION

NATURAL HISTORY MUSEUM BUILDING • 10TH STREET & CONSTITUTION AVENUE, N.W. • WASHINGTON, D. C. 20560

The National Collection of Fine Arts requests to borrow the following specified object for its

Exhibition May Opening Exhibition
to be held from May 1, 1968 to September 1, 1968

Request is also made for exhibition at the following institutions:

from _____ to _____, 19____
from _____ to _____, 19____
from _____ to _____, 19____

Object: artist L.K. George Morris
title INDUSTRIAL LANDSCAPE

Please provide the following information for inclusion in the exhibition catalogue:

Dimensions: height 49 in.; width 63 in. (outside stretcher size of paintings)
depth _____ in. (three-dimensional objects).

Medium oil Date 1936

Acknowledgment to be given as: XXXXXXXXXXXXXXXXXXXX Anonymous Gift

Are photographs available? ☒ Yes; _____ No. If yes, please mail us _____ 8 x 10" glossy prints.

Is color reproduction material available? ☒ Yes; _____ No.

If yes, please state type (glass separation negatives, transparencies, etc.)

Is permission for reproduction in catalogue and/or publicity granted? ☒ Yes; _____ No.

Shall the National Collection of Fine Arts insure the object? ☒ Yes; _____ No.

If the National Collection of Fine Arts is required to insure the object, please indicate insurance valuation: \$ 3500.

If lender prefers to maintain own insurance, please ask the insuring company to furnish the National Collection of Fine Arts immediately with a certificate naming the National Collection of Fine Arts as an insured.

This object is to be received at the National Collection of Fine Arts on or before _____, 19____

The object is to be shipped via Security Storage of Washington

Please make shipping charges 'collect.' Bill crating and/or packing charges to the National Collection of Fine Arts at a later date.

Address from which object is to be shipped: 465 Park Ave., New York, N.Y.

Address to which object is to be returned (if different from above): _____

Signed (lender or authorized agent): 465 Park Ave., New York, N.Y.

Address: _____ Date: 4/12/68

Return original of this form to the National Collection of Fine Arts; retain copy for your reference.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 50 years after the date of sale.

April 26, 1968

Mr. Hilton Kramer
The New York Times
Art Department
229 West 43rd Street
New York, New York 10036

Dear Mr. Kramer:

Recently I learned of a latest book on the work of
Gaston Lachaise for which you wrote the introduction.

I called several book shops without success and am
therefore obliged to bother you to ascertain the name
of the publisher so that I may purchase a copy.

I am enclosing a self-addressed envelope with the hope
that you will send me a prompt reply. I will be most
grateful to you.

Sincerely yours,

RGH/lr

✓

L FL

April 11, 1968

Mr. William Lane
Holman Street
Lunenburg, Massachusetts

Dear Bill:

As you may recall, Pete Pollack had borrowed a number of Sheeler photographs to complete his revised book. All but three had been returned to us and were included in the group you took. This morning the balance arrived from Harry Abrams, the publisher. No doubt you will want these included in your group.

It seems like years since I last saw you and Saundy. Don't you ever get out of Massachusetts? How about coming in soon to have dinner with me and gossip.

Love to Saundy and you.

As ever,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert,

After much discussion on the part of the bees, we realize that the Main prices have gone beyond what we could comfortably manage.

When I came to you to see the pictures, I



THE UNIVERSITY OF NEW MEXICO | ALBUQUERQUE
DEPARTMENT OF ART

April 10, 1968

Ms. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Thank you for your letter of April 8th.
I will be at the gallery at 2:30, Monday
afternoon, April 22nd if this is con-
venient with you.

I appreciate very much your opening up
for me on a Monday.

Sincerely,

Van Deren Coke
Chairman

VDC:ah

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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PARKE-BERNET GALLERIES · INC

Affiliated with SOTHEBY & Co. London

980 MADISON AVENUE · NEW YORK 10021

Telephone: 212-879-8300 · Cable Address: PARKGAL

April 22, 1968

Downtown Gallery
32 East 51st Street
New York, New York

Board of Directors
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Chairman

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CARMEN CRONAU
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SOOTHEY'S OF LONDON, LTD.
New York: 980 Madison Ave.
Telephone: 212-758-2891
Beverly Hills: 9777 Wilshire Blvd.
Telephone: 313-274-7329

Re: Lot (s) 4, 12, 132
Sale 2666
Total Amount: \$425.00

Gentlemen:

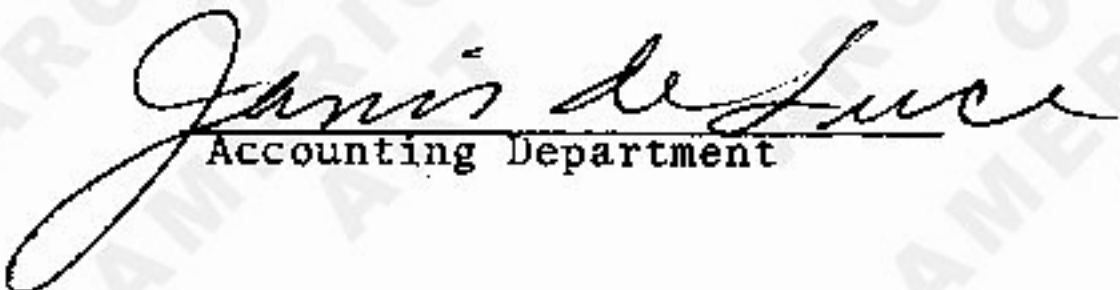
According to our records we have not yet received your check for the sale mentioned above.

If you have already sent your check please disregard this note. Otherwise, may we have your check now.

Thank you.

Very truly yours,

PARKE-BERNET GALLERIES, INC.


Accounting Department

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THE UNIVERSITY OF CONNECTICUT
OFFICE OF PUBLIC INFORMATION

Apr. 11, 1968

Mr. Tracy Miller
Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mr. Miller:

Marvin Sadik, our Museum director at the University, suggested I write you in connection with a lecture Mrs. Edith G. Halpert will be delivering here May 6. What we need specifically is an appropriate head and shoulders photo of Mrs. Halpert for advance publicity and a text of her lecture for follow-up purposes. I understand that in addition to playing an important role in the promotion of contemporary American art, Mrs. Halpert also has some provocative views which might be newsworthy. It is in this context that we would find an advance copy of her lecture most useful.

Your assistance in acquiring these materials would be greatly appreciated.

Sincerely,



Donald W. Friedman
Director

DWF:hc

THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

April 17, 1968

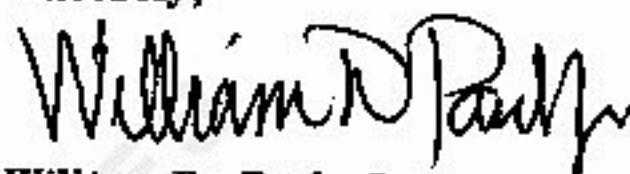
Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

We - at the Georgia Museum of Art - are especially grateful by your generous loan of drawings, paintings and sculptures included in the recently closed exhibition. These works have been returned to your attention via United Van Lines with Miss Henrietta M. Schumm serving as our transportation agent. We would very much appreciate notification of safe delivery of these works so that we may terminate insurance coverage of these items.

Many thanks for your generous interest and cooperation in these matters.

Sincerely,



William D. Paul, Jr.

WDPJr/ap

or to publishing information regarding sales transactions, neither are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct 60 years after the date of sale.

April 24, 1968

Mrs. Edith Halpert
The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

The Abbott Pattison tapestry arrived today in good condition and looks very well here.

Your invoice of April 16 gives a price of \$2,500. Perhaps you were making a special discount, but the price you quoted me April 11 was \$2,000.

Again, we are well pleased with the tapestry and hope it will be possible to acquire it. I believe you also noted that this was a unique piece, by which I assume the design is not to be repeated.

With kind regards.

Sincerely,

Richard Stuart Teitz
Director

RST:ajg

which are good Kamyski but not of my
preference. Then there is the lovely "Cafe"
(plate # 485) in the Carl Ziegner book of
Five Prints which I would like to inquire
about - to see if it was one of your duplicates.
That is about all I have to go on.

However - I have searched the Russian
Artists Group Monographs Number 11 on Kamyski
and saw the following paintings which
make me inquire of you as to whether the
artist also repeated his successes as litho-
graphs. They are: "I Think So," 1939;
"Girl Thinking," 1935 or "Daily News," 1935.

Please let me know if any of
the "Cafe" prints or works similar to those
other titles are currently available and
if so please quote prices.

Thanking you, Mrs. Halpert, and
trusting in a reply of encouragement, I remain,

Most Sincerely,

Bill Weber.

P.S. - I saw a "Sheela - Barn" litho. What do you have to say about it?

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

From the Desk of

TELEPHONE 368-0180

RICHARD A. SHWALB, D.D.S.

17 WEST BLACKWELL STREET

DOVER, N. J. 07801

Dear Mrs. Halpert

April 11, 1968

As you suggested I am returning the
Kodachrome of the Reinhardt Mural +
a B&W enlargement.

Hope you have good luck
w sale. Sincerely, Richard



SYRACUSE UNIVERSITY

MARTIN H. BUSH

ASSISTANT DEAN FOR ACADEMIC DEVELOPMENT

April 16, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

We are getting ready to go to press with the Ben Shahn book but I have still been unable to get all the permissions I need to reproduce some of the Sacco and Vanzetti gouache paintings that Mr. Shahn did in 1932. Can you possibly give me the names and the addresses of the present owners of the paintings entitled, "The Lowell Committee", "Judge Webster Thayer", and also the addresses of Mr. John H. Dunbar and Patricia Healy.

Would you also grant me permission to reproduce the picture of Bartolomeo Vanzetti which is listed as being in your collection? We already have photographs of these works so all we need is the above information.

Thank you again for your continued kindness and patience. With every good wish, I remain

Very sincerely yours,



Martin H. Bush

MHB:e

P. S. I am enclosing xerox copies of some of the paintings which I am interested in so that you can easily identify them.

MHB

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THE UNIVERSITY OF NEW MEXICO | ALBUQUERQUE
DEPARTMENT OF ART

April 9, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

With Mitch Wilder we are organizing
a show for early 1970 of Marin's work
in New Mexico. I would like to drop
in and chat about this when I am in
New York on April 22-23. Will you be
in the gallery one of those days?

Sincerely,

Van Deren Coke
Chairman

VDC:ah

for to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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by be published 60 years after the date of sale.

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UNIVERSITY OF MIAMI
CORAL GABLES, FLORIDA 33124

THE
JOE AND EMILY LOWE
ART GALLERY
ART DEPARTMENT
P. O. BOX 9084

April 25, 1968


Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City, N.Y.

Dear Edith:

Thank you for suggesting to Warren Robbins that he send me a copy of his book "African Art in American Collections" which I have found to be of great interest.

Your visits to Florida are always remembered with pleasure.

Kindest regards,


A.L. Freundlich
Director

ALF:eb

MARGARET M. WATHERSTON

44 West 77th Street, New York, N.Y. 10024 • ENdicott 2-5514

Conservation of Paintings

April 22, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

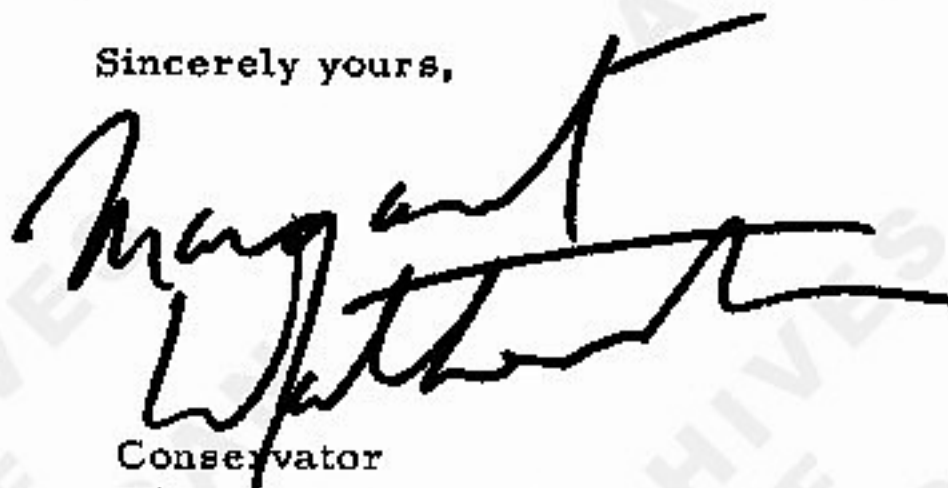
I was extremely disappointed to receive your letter of April 19, because we had clearly outlined the difficulties involved in the restoration of the Weber, and the subsequent cost, in the estimate of February 24, 1968 prior to starting work on the painting. In addition, this painting had never been here for cleaning and the surface was very dirty.

Because of my high regard for you and the gallery, and to meet your exhibition deadlines, I concentrated on doing these two paintings ahead of many others. If they had been done in the normal order, they could not have been returned to you until June or July.

In view of all this, I cannot reduce the restoration cost of \$1500 in the case of the Weber and \$350 in the case of the Kuniyoshi. (The Kuniyoshi was a perfectly straitforward, ordinary restoration problem, and the price quoted is normal for a picture of this size; the Weber had many peculiarities and the price is, as I made clear to you in the beginning, higher than normal.) In making an estimate, we do not differentiate between clients, so that an insurance company would have been given exactly the same estimate as the one you received.

If it would please you, why not pay only \$1,000 at this time for the work on the Weber, and the additional \$500 could be allocated to other work during the coming year.

Sincerely yours,



Conservator
Whitney Museum of American Art

MMW:ef

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

SAN JOSE

SCHOOL OF HUMANITIES AND THE ARTS
Department of Music



STATE COLLEGE

125 SOUTH SEVENTH STREET
SAN JOSE, CALIFORNIA 95114
(408) 294-6414

1385 Lexington Dr. #2
San Jose, Calif. 95117
April 28, 1968

Dear Edith:

Can't believe how quickly this month has passed!
I have just realized that I have not sent you
the April payment on the Dove - probably because
I have not received the April statement as yet.
However, if I could just skip the April payment
it would help so much financially for me.
I have recently gotten married and the bills
connected with setting up a household plus
the terrible federal and state income taxes
this year have really caused me a financial
burden. Please let me know if it is agreeable
with you to skip the April payment.

Hope Spring is in the air in New York and
you are well! Still waiting for you to take
that West Coast vacation.

Best wishes,
Bob Nichols

P.S. If we skipped the April payment we
would still complete the balance but
with a month's extension.

✓

D

April 8, 1968

Mr. Leroy Dutro, Manager
Art Shop, DeYoung Museum Society
Golden Gate Park
San Francisco, California 94118

Dear Mr. Dutro:

Because your letter to The Downtown Gallery was addressed to our former location, it has just reached us. I am referring to your inquiry regarding reproductions or post cards of the Marins and Doves, which are listed as loans to the DeYoung Museum for the month of June.

We have checked our records and find that none of the paintings referred to has been reproduced commercially in any form. All we have is the regulation black and white photographs we maintain in our permanent records. In most cases, we can obtain additional prints from our photographer, who retains the negatives. If any of these would be acceptable, we would be glad to order the prints, for which our photographer charges us \$1.75 per copy.

Won't you please let me know as soon as possible, because he is preoccupied with so many previous orders that there might be a slight delay.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

FV

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 23, 1968

Miss Margaret Watherston
44 West 77th Street
New York, New York

Dear Miss Watherston:

In response to your letter, I am enclosing a check for the restoration of the Weber and the Kuniyoshi.

X

In going through my files, I found some other restorations for which we had not been paid. This refers to the Stuart Davis CAFE PLACE DES VOSGES, which was damaged about two years ago in an exhibition sponsored by the U.S.I.A. We finally received payment from the government and I am on the verge of writing them a letter stating that I will hold up my Federal tax payments in the future for at least two years as well.

I looked for the painting and realized that we had sent it to you because we had not been paid and the possibility was that their insurance company would want to see it and talk to you about it. Now, however, that I have received the check, I would like to have you work on it and return it at your earliest convenience with a bill rather than the estimate you sent me on January 23, 1967 as a follow-up to the original one dated November 4, 1966.

Sincerely yours,

EGH/cm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**THE
DOWNTOWN
GALLERY**

**465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: Plaza 3-3707**

STATEMENT

April 18 1968

Doubelday & Co., Inc.

277 Park Avenue

New York, New York 10017

Attn: Miss Constance Hess

1 photograph (Weber)	\$1.50
Postage	.18
	<hr/>
	\$1.68

*Did we get signed
was this
check recd*

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

April 12, 1968

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

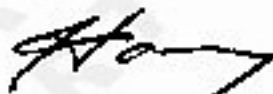
It was good to see you Tuesday morning, and re-assuring to "count-down" on the progress of our Sheeler exhibition. If you have a chance to check over the list I left with you, I think you'll see that we have been quite successful in getting the works we want.

I am delighted to have had the opportunity to re-review the works in the D.G. collection. After getting back to the office and reviewing the show as a whole, Abbie and I feel that in view of the way things are shaping up we would like to add Skyline, 1950 (the miniature tempera). A loan form is enclosed. Thank you for this further expression of your generous offer of loans. ~~A loan form is enclosed.~~ There is barely time to add this before we must present the printer with our final list. So - I would appreciate your returning this loan form, and the others, as quickly as possible, please!

Here in Washington, we're still living under curfew and martial law - but peace and quiet prevails. While shocked over the horrible series of incidents - there is part of me that refuses to believe that any of it took place.

See you at our opening.

Sincerely,



Harry Lowe
Curator of Exhibits

Enclosure



THE UNIVERSITY OF NEW MEXICO / ALBUQUERQUE, NEW MEXICO 87106

UNIVERSITY ART MUSEUM 505.277.4001

April 25, 1968

Miss Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

I want to thank you so much for keeping in mind our interest in Southwestern drawings by Kuniyoshi. I am not going to be able to do anything about these since I am leaving the University Art Museum at the end of the University year.

I am returning the photographs to you with this letter. Repeated thanks for your helpfulness.

Kind regards.

Sincerely,

Robert O. Parks

Robert O. Parks
Director

ROP/lgc
Enclosure

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information may be published 50 years after the date of sale.

WILLIAM E. TITUS
COUNSELOR AT LAW
258 NEW YORK AVENUE
HUNTINGTON, N. Y. 11743

516 - HAMILTON 7-0451

67-9-02

April 17, 1968

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Re: Estate of Helen Torr Dove

Dear Mrs. Halpert:

Enclosed herewith is a photocopy of your affidavit of appraisal and the attached list of Arthur Dove paintings with their respective prices. As per your directions, I have taken your oath on the appraisal and will attach the original to our tax return.

I wish to thank you for taking care of this as you did, knowing the many pressures you have on your working day.

As matters progress, I will keep you informed of anything that might be of importance to you.

Thanking you again, I am

Sincerely,

William E. Titus

William E. Titus

T:n
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.



PHILA

PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

April 22, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith,

Mrs. Earl Horter is lending her three paintings by Sheeler to the exhibition in Washington, Philadelphia and New York, and wants to know at about what levels she should insure them. Would you be good enough to indicate approximate insurance valuation levels as guideline to her?

Flower Forms, oil on canvas, c. 18 x 18 (?), 1917

Church Street El, oil on canvas, 16 x 18 1/2

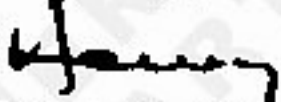
Stairway to Studio, drawing, 1924 (about the same size as Church Street El?)

If you could possibly reply by the end of the week, I would be ever so appreciative, and then Mrs. Horter could sign and return her loan forms upon which Harry Lowe is waiting with bated breath.

It was wonderful to see you the other day, as always. Maybe we can lunch together when I am next in New York. I'll try to give you a day or two warning.

With all best wishes,

Sincerely yours,


Henry G. Gardiner
Assistant Curator of Paintings

*Sent these
valued
on
5/1/68*

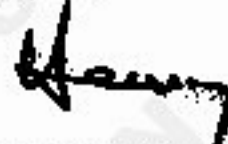
job

P. S. What should we insure the Museum's three paintings for?

Pertaining to Yachts and Yachting, 1922, oil on canvas, 20 x 24 ~~12,500~~ 15,000

Pennsylvania Landscape, 1925, oil on canvas, 10 1/8 x 12 1/8 11,000

Cactus, 1931, oil on canvas, 45 1/8 x 30 30,000



SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND O STREETS, NW.
WASHINGTON, D. C.

April 16, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022


Dear Edith:

Thank you so much for your letter of April ninth and the wonderful news concerning the George Morris painting, INDUSTRIAL LANDSCAPE, 1936. Your continuing efforts and generosity on behalf of the National Collection are greatly appreciated.

A receipt will be sent to George Morris for the painting. Our registrar's office will be in touch with you concerning bringing the painting to Washington.

Thank you again for your continued efforts and help.

Sincerely,


David W. Scott, Director
National Collection of Fine Arts

124

April 8, 1968

Mr. Van Deren Coke, Chairman
Department of Art
University of New Mexico
Albuquerque, New Mexico 87106

Dear Van:

It was good to hear from you and I am delighted that you will be in New York shortly. The Gallery is closed on Mondays and in referring to the calendar this moment I find that the 22nd is a Monday. However, since your visits are so rare - and if this is the only day you have free - I will be on deck.

As you know, we have a photographic record of all the Marin paintings and drawings which we have sold plus others which we discover now and then in a museum or an old-time collector, who made the acquisitions either through gifts or purchased them before 1926, when the Gallery opened. In addition, we have a large collection in our own inventory, representing a complete cross-section of his work. However, we can go over the matter when we get together. It will be fairly simple and you will have a large selection from which to choose.

Upon receipt of this letter, would you be good enough to confirm the date, as I have just looked at my calendar to check some other dates and see nothing set for Monday the 22nd. Therefore, we can make this definite, but I would like to hear from you as soon as possible.

I look forward to your visit. Meanwhile, my best regards.

Sincerely yours,

EGH/tm

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LAW OFFICES OF
JACOBS AND SPEILLER
WOODWARD BUILDING
WASHINGTON, D.C. 20005

April 10, 1968

LEWIS JACOBS
WILLIAM M. SPEILLER
EUGENE G. HOROWITZ
RICHARD W. MADSEN
MICHAEL P. BENTZEN

AREA CODE 203
EXECUTIVE 3-8088

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Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Enclosed please find a check in payment of Shahn's "Phoenix". Please ship either prepaid and bill me or collect, whichever you prefer.

I greatly appreciated you getting in touch with me about the print and making it available to me at the very reasonable price.

Most sincerely,

JACOBS AND SPEILLER


William M. Speiller

WMS:cc
Enclosure

HENRIETTA M. SCHUMM

INC. 28 BROADWAY, NEW YORK, N.Y. 10004 (212) 344-0340 CABLE: SCHUMMART
Transportation Consultants—Domestic-Foreign—Scientific Packaging and Handling Engineers

April 4, 1968

United Van Lines, Inc.
P.O. Box 128
Kearny, New Jersey

Re: HMS 5422
578-1130-68
Georgia Museum of Art

Gentlemen:

Please arrange to pick up shipment consisting of **crated and uncrated works of art**
on **April 5, 1968**
from

Georgia Museum of Art
University of Georgia
Athens, Georgia
Attn: Mr. William D. Paul, Jr.

to

Downtown Gallery
465 Park Avenue
New York, New York
Attn: Mrs. Edith Halpert

stop-off Poindexter Gallery
21 West 56th Street
New York, New York
3 crates

bill

Georgia Museum of Art
University of Georgia
Athens, Georgia
Attn: Mr. William D. Paul, Jr.

UNLESS OTHERWISE STATED THIS SHIPMENT WILL BE RELEASED A CARRIER'S
RELEASED LIABILITY 60 CENTS PER POUND PER ARTICLE.

This shipment to be billed at **5000 pound Expedited Service**
Shipment to be delivered **on or before April 10, 1968**
Shipper will have bill of lading to accompany shipment.

SPECIAL INSTRUCTIONS:

**WORKS MUST BE UNWRAPPED BEFORE
BEING DELIVERED TO DOWNTOWN GALLERY**

Very truly yours,

HMS
Henrietta M. Schumm
President

HMS/3 revised

CC Mr. Wm. D. Paul cc Mrs. E. Halpert cc Poindexter Gallery

Prior to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

File FO

April 11, 1968

Mrs. Henry L. Corbett
Coordinator, Educational Activities
Portland State College
P. O. Box 751
Portland, Oregon 97207

Dear Mrs. Corbett:

Indeed, we will be very glad to cooperate with you in connection with a Marin exhibition, but we must know the actual dates you have set aside and the approximate number of examples you can place in your gallery. If you require a large group, it would be difficult for us to remove from our stock a sizeable collection, as we are called upon constantly by other institutions and also by clients, who come here to purchase. Consequently, I think it might be a good idea if you borrowed some examples of Marin's work from museums and private collections to fill in numerically.

I assume that you plan a visit to New York on which occasion I will be very glad to show you our photographic records together with the paintings we have available, so that you may make a personal choice. Otherwise, I can send you some photographs after I receive your reply with the number you require. This will be the only alternative in making your own selection. Do let me know.

You are fortunate to have Dr. Sheldon Reich on your visiting art faculty as he made a special study of the Marins and is publishing a catalogue raisonne.

As soon as I get word from you, I can continue with the project.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, contributors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

511 Newburg Avenue
Catonsville, Maryland 21228
April 6th 1968

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert,

I'm beginning to believe that the "Archives
of American Art" is a myth! My second correspondence
has been greeted with deafening silence. So where
does that leave me?

Further the two schools at which I teach are not
addressing to the same schedule for spring vacation
so it looks as though I shall be deprived of the
anticipated visit to your gallery.

In the meantime I've searched every
ounce possible to me and can find two
Kewyoski reproductions (still life and high-wire
performer) in The Thomas Caven volume,
"A Treasury of American Prints" both of

April 8, 1968

Miss Arlene Jacobowitz, Assistant Curator
Department of Paintings and Sculpture
The Brooklyn Museum, Eastern Parkway
Brooklyn, New York 11238

Dear Miss Jacobowitz:

Believe it or not, we do not own a tape recorder, but I took along the tape when I was visiting some friends who have one and use it frequently. However, while the owner is an expert, he could not get any result from the Sheeler tape except a series of odd sounds. Before I rent one, would you please let me know whether you have listened to this tape recently - or whether you know where this a duplicate, so I may listen and check with Mrs. Sheeler, who is still at a nursing home and has left all the decisions regarding anything relating to her husband's art in my charge.

Won't you get in touch with me shortly.

It just occurred to me that there is no indication on the letter of permission to indicate who sent this agreement to you. Please advise me regarding this too. You may have mentioned it at the Woodville opening, but I don't seem to remember.

I look forward to word from you promptly - and hope that when you are in New York, you will pay me a visit at the Gallery.

My best regards.

Sincerely yours,

EGH/km

¹ SAN DIEGO FINE ARTS FESTIVAL INC.
TWENTIETH CENTURY REALISTS 808 ZUNI DRIVE, DEL MAR CALIFORNIA
TELEPHONE: 755-1662

April 15, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

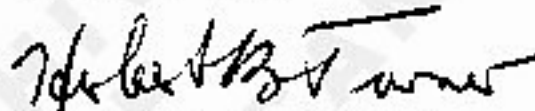
As director of the Twentieth Century American Art exhibition, I wish to thank you for your assistance and cooperation in creating this exhibit with us.

We feel that this past exhibition achieved our goal of providing a strong, well-balanced realist show that was broad in scope and high in caliber. I personally feel that this year was our strongest exhibition to date.

Enclosed find a copy of San Diego Magazine reviewing the show plus several catalogs. I believe the June issue of Today's Art will also have a review.

Again, thank you for your assistance.

Sincerely,


Herbert B. Turner

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April 24, 1968

Mr. Larry Curry
Los Angeles County Museum
5905 Wilshire Boulevard
Los Angeles, California

Dear Mr. Curry:

It was very kind of you to send me a telegram regarding the opening of your exhibition. I was looking forward to the event and certainly wanted to see the show on the wall. However, something unexpected occurred which made it impossible for me to leave.

I do hope to catch up with the exhibition and to have the pleasure of seeing you before it is moved elsewhere.

Sincerely yours,

EGH/cm

April 22, 1968

Associated Hospital Service
80 Lexington Avenue
New York, New York 10016

Gentlemen:

I am returning the enclosed bill to you as Charles Hodges did not remain in our employ and is therefore not eligible for coverage under our group.

Would you be good enough to remove his name from your records in connection with this Gallery.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

Free to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AMERICA-ISRAEL CULTURAL FOUNDATION, INC.

AMERICA-ISRAEL CULTURE HOUSE

4 EAST 54TH STREET, NEW YORK, 10022

TELEPHONE: (212) 751-2700

CABLE ADDRESS: AMFUNDPAL

Elaine Graham Weitzen

Representative

Israel Museum

April 18, 1968

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Mrs. Edith Halpert
Downtown Gallery
Ritz Towers
57th St. & Park Ave.
New York, N.Y.

Dear Edith:

I was so sorry that you were not able to meet with Jack, Walter and myself yesterday.

To keep you up-to-date, the following is a brief summary of what transpired:

1. We discussed the setting-up of Fund-Raising and Art Acquisition committees, with a chairmanⁱⁿ each large city to head local gifts.
2. We discussed an Endowment Fund for the American Pavilion and how we could meet the requirements of the Israel Museum.
3. We looked at the plans for the Pavilion which had been sent by Danny Gelmond, Administrator of the Israel Museum, and discussed the size and cost of the Pavilion.

We hope to meet again within the next few weeks and would like to set up a date which will be convenient for you. Please let us know when you will be available so that we may arrange the time and place.

Until then, please try and think of people across the country whom we may approach as chairmen, committee members or from whom we can obtain funds and works of art.

All my best,

Sincerely,

Elaine Graham Weitzen

EGW/ab

April 22, 1968

Miss Margaret Watherston
44 West 77th Street
New York, New York

Dear Margaret:

I have found a peculiar thing.

I have a check from you made out to the American Folk Art Gallery (#1573) dated 9/1/64! It is marked "exchange" and has obviously never been cashed. It is in the sum of \$200.

Do you have any recollection of this - or would your records show it? Had you ever issued a duplicate check? Do you owe us \$200.?

Any help you can give will be greatly appreciated.

Sincerely,

Tracy Miller

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SHAHN, Ben. Bartolomeo Vanzetti. Sacco-Vanzetti series, 1931-32.
Gouache, 14 1/2 x 11 1/2". Collection, Mrs. Edith Gregor Halpert, N. Y.



April 9, 1968

Dr. August Freundlich, Director
Lowe Art Gallery
University of Miami
Coral Gables, Florida

Dear Dr. Freundlich:

Mrs. Halpert mentioned that when she was in Coral Gables and vicinity a couple of weeks ago, she visited a Mr. Davis and saw his collection.

Could you send me the full name and the address of this Mr. Davis? I would be most grateful. I believe Mrs. Halpert wants to write to him.

Many thanks.

Sincerely yours,

Tracy Milner

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April 4, 1968

Miss Dorothy Banks
Program Coordinator
Division of Continuing Education
P. O. Box 8005
University of Miami
Coral Gables, Florida 33124

Dear Miss Banks:

As you requested, I am enclosing a photostat of the paid invoice for Mrs. Halpert's round trip air fare to Miami for her lecture.

Please have the check made payable to The Downtown Gallery.

Thank you for your courtesy.

Sincerely yours,

Tracy Miller

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THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: PLaza 3-2707

465 PARK AVENUE
NEW YORK, N. Y. 10022

April 26, 1968

Brookdale Hospital
Linden Blvd. at 98th St.
Brooklyn, New York

Attention: Personnel Dept.

Gentlemen:

Edgar Sheppard has applied for a position as porter with this Gallery and has listed Brookdale Hospital as a previous employer.

Would you be good enough to give us any information as to his character, reliability, honesty, etc. Your reply will, of course, be treated as confidential.

A self-addressed envelope is enclosed for your convenience. Many thanks for your cooperation.

Sincerely yours,

Tracy Miller
Tracy Miller

Emp 2/67 - 6/67 porter
discharged - absenteeism

Jack J. Chas

DAVIS • DOVE • KUNIYOSHI • G. L. K. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORRS • WEBER • ZORACH
M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFE • PATTISON • PRICE • STASACK • STELLA • TSENG YU-HO
WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

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JOSEPH J. DODGE, director

CUMMER GALLERY OF ART

The DeEtte Holden Cummer Museum Foundation

829 RIVERSIDE AVENUE - JACKSONVILLE 4, FLORIDA - TELEPHONE 358-6857

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Miss Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Miss Halpert:

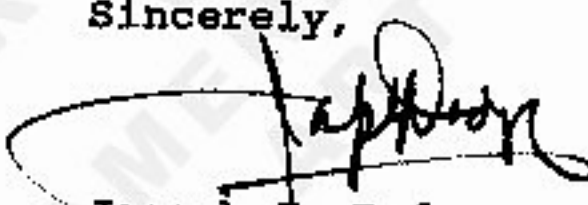
The Norfolk Museum and ourselves are putting on an exhibition of American Harbor Scenes from the 18th century through the 20th century, which will open here next February. I notice in the catalogue of the Dayton Art Institute exhibit, "The City by the River and the Sea" on the cover a very lovely and perfect picture for our purposes by Georgia O'Keeffe that was painted in 1928.

Perhaps you no longer have this painting but could direct me to its present owner.

I would also be most appreciative of further suggestions of pictures of this quality and interest that might be available, especially things in private collections or the lesser-known public collections.

Hoping to hear from you soon, I am

Sincerely,


Joseph J. Dodge
Director

JJD:py

April 11, 1968

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PERUVIAN EMBASSY
WASHINGTON, D. C. 20038

April 29, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

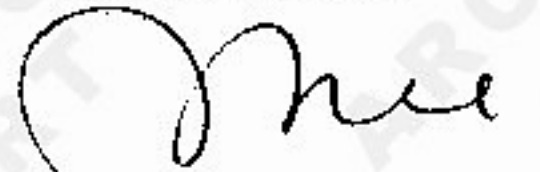
It was unfortunate that you received the painting in bad condition. Under such circumstances I cannot expect that you will re-purchase it and will present a claim to the insurance.

However, because I have misplaced your invoice, I would kindly ask you to send me a copy of the same, so that I will be able to process the claim without further delay.

I hope to be in New York sometime during the next four weeks and I will certainly call upon you. At this time I will also pick up the painting.

Thanking you for your cooperation I am

Sincerely yours,



Antonio Lulli
Minister-Counselor

AL/bg

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SYRACUSE UNIVERSITY

MARTIN H. BUSH

ASSISTANT DEAN FOR ACADEMIC DEVELOPMENT

April 25, 1968

Miss Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Miller:

Thank you for your prompt reply to my inquiry about Mr. and Mrs. John A. Dunbar.

May I also ask you to thank Mrs. Halpert for granting us permission to reproduce Ben Shahn's "Bartolomeo Vanzetti". We shall follow the credit line you suggest.

Sincerely,

Martin H. Bush

MHB:e

UNIVERSITY OF MIAMI
CORAL GABLES, FLORIDA 33124

THE
JOE AND EMILY LOWE
ART GALLERY
ART DEPARTMENT
P. O. BOX 8084

April 16, 1968

Miss Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Thank you so much for that very fine letter outlining your ideas for the Downtown show here in January. Of course you are right about everything as usual, and we are delighted to go along with you. When Gus is on a trip to New York sometime near the scheduled date, he will select the show with you, if this is all right with you. I would say sometime in late Fall.

We are so enthusiastic about the prospects of the show that we are planning all sorts of peripheral events. We fully intend this to be our major offering of the 1968-69 season.

The silkscreens are beautiful, impressive, and a fine addition to our print collection, which, hopefully, we will put on full view before too long.

Best regards from us all here.

Sincerely yours,

Stella

Stella Suberman, Administrator

P.S. Before I forget again, could we please have Laurance Rockefeller's address? We're still trying to get to that man so we can borrow his Winslow Homer.

SS:jsm

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

834500

April 8, 1968

Mrs Halpert,

File
Refund
check
sent
Apr 14/68
14/50
of

Regarding credit: It is unlikely that I will be in New York again before a long time. I come only once a year to buy pictures - usually in the first part of the year. On my part, it would be foolish to maintain a credit with you for so long a period. Since you have not responded to my inquiries concerning the other two pictures I saw by Osborn (the ones you had in your show), I assume they have been sold. Consequently, I would appreciate a refund.

Hopefully on my next trip, you will not be too busy, or in the midst of an opening, so that then, you will be free to show me some pictures.

Sincerely,

Mrs N. M. Freer

Copy

April 15, 1968

Mr. Harry Lowe
Smithsonian Institution
National Collection of Fine Arts
Ninth and G Streets, N.W.
Washington, D.C.

Dear Harry:

Apropos of our telephone conversations of this morning and times previous on the subject of including photographs in the forthcoming Sheeler Exhibition, I shall offer a guideline by recommending that a maximum of twenty-five should be set. I recall that in our original discussion this was the number which you proposed.

Sheeler's reputation rests on his paintings, and for the last thirty years of his life photography was distinctly a sideline. I am aware that there is a burgeoning interest at the present time in photography - I share it. Nevertheless, there is not yet a sufficiently widespread respect for the medium as a Fine Art to warrant a heavy weighting of the show in that direction. It may well be interesting in some respects and it would no doubt be interesting, but there are valid reasons why it is appropriate to stress photography at this time in this context.

I hope that you will give weight to this view. A respectable statement can be made of a photography within the limits I propose. A conspicuous shifting of accent away from paintings. On the other hand, a few more - or several more - photographs in the context of the exhibition would fall considerably short of doing justice to Sheeler as a photographer; this is in itself and should be told by itself. My earnest desire is to assure you that it is my/to be constructive - broadest sense in my position as I am. Please bear in mind that I express the views of Mrs. Sheeler and the Sheeler Estate on my own.

Most sincerely,
April 12, 1968

own typist - bear with me.)

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MARGARET M. WATHERSTON

44 West 77th Street, New York, N.Y. 10024 • ENdicott 2-3514

Conservation of Paintings

April 8, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

.....
RESTORATION OF PAINTING

WEBER - "New York", oil on canvas, 32" x 40", 1942.

Work on painting as described in estimate of
February 24, 1968 (photographs of painting
before restoration have already been sent
to you).

\$1500.00

Transportation to 44 W. 77th St.
and back to gallery:

9.00

TOTAL

\$1509.00
.....

MMW:ef

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDER-
STANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THEREYO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS
FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

rior to publishing information regarding sales transactions,
conservators are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 5, 1968

Mr. Marvin S. Sadik, Director
Museum of Art
The University of Connecticut
Storrs, Connecticut 06268

Dear Marvin:

With regard to borrowing the Shahn ATOMIC TABLE from Carr, Mrs. H. pointed out to me today that he has been a bit difficult about a couple of other things and it might be a good idea for you to write him a sweet letter asking for the loan, although he does know about it.

Address is: Mr. R. B. Carr
525 East 86th Street
New York, New York 10028

Best,

Tracy Miller

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 19, 1968

Miss Margaret Watherston
44 West 77th Street
New York, New York

Dear Miss Watherston:

For the first time, I am obliged to write and complain about the charge on the most recent restorations. I am referring to the Max Weber NEW YORK (which you had cleaned previously) and the Kuniyoshi.

Unfortunately, neither of these paintings was covered by insurance. I had taken the Weber to my apartment where it was tucked away waiting for screw eyes and wire and to date cannot understand how it was damaged and by whom, since there was no one in my apartment the day it was delivered there. I had friends up that evening and showed the painting to them and it was in perfect condition when I put it away in the same secret spot, where nothing could touch it. The following evening some other friends dropped in and when I took out the picture I found the hole - the greatest mystery in my life.

The Kuniyoshi was damaged by some carpenters, who were working in the stockroom on their own, as the boss had other commitments. That is how the latter picture was damaged. To cap the climax, I discovered that our insurance broker did not advise us our policy had expired until a few days ago, which means I cannot collect on either item.

Thus, if you see a way of cutting down the two high figures, I would be most appreciative.

Many thanks for your cooperation.

Sincerely yours,

ECH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is to be published 60 years after the date of sale.

BISHOP

Appr

April 25, 1968

Mr. Roland W. Force, Director
Bernice P. Bishop Museum
Honolulu, Hawaii 96819

Dear Mr. Force:

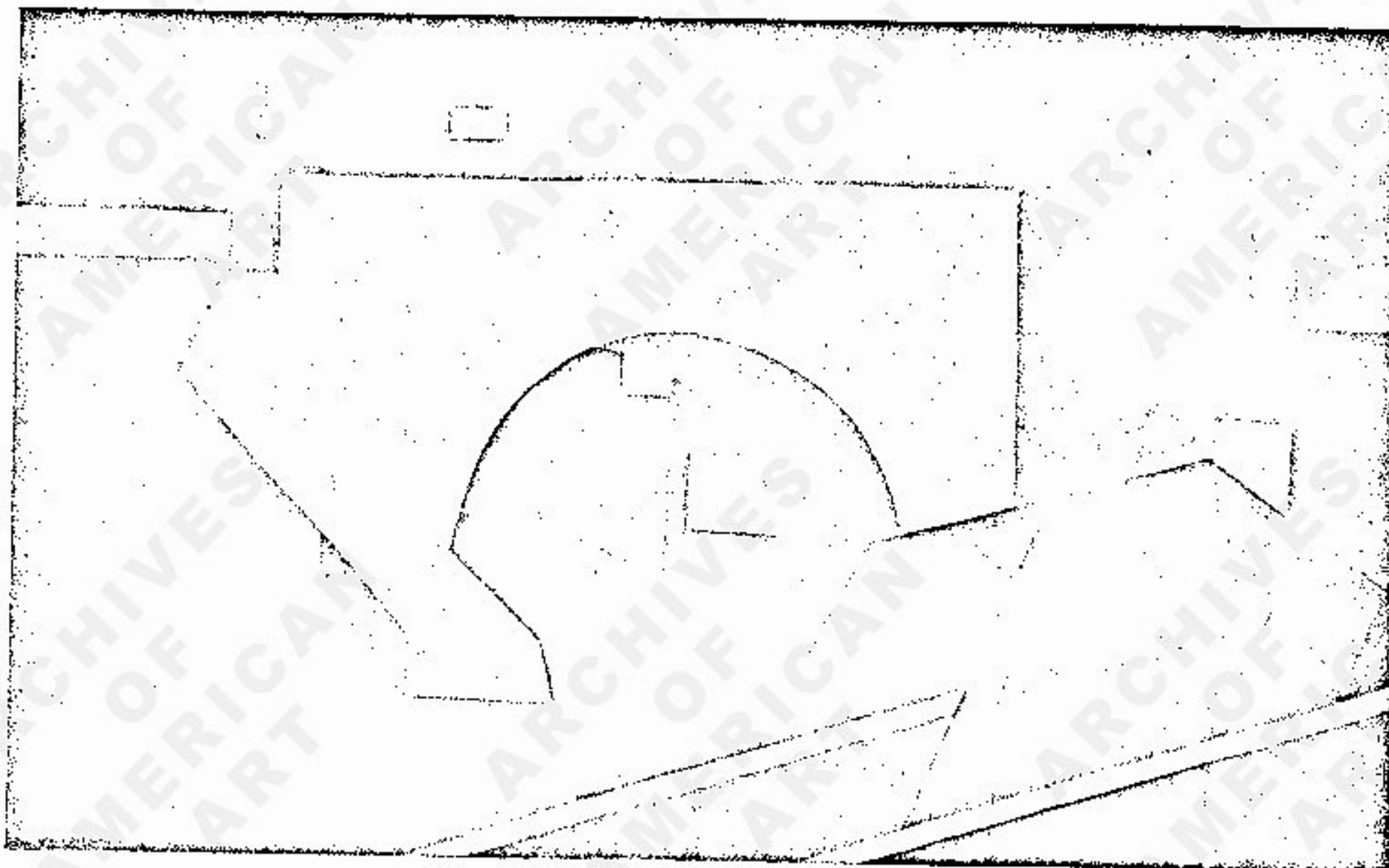
As we had no record of the Sheeler painting and in checking our files could not find the name of Mrs. Paul Fagan as a purchaser, it is difficult for me to furnish a specific appraisal without seeing the original painting, which in this instance would be rather difficult.

Therefore, I am giving you a conditional figure, based on the most recent auction price for an oil measuring 29 x 24" - dated 1949 - and an architectural subject, which always fetches higher prices. I would suggest a figure of \$10,000. for insurance purposes. I am making that distinction because the I.R.S. will not accept a single dealer's valuation for gift deductions. In the latter event, the appraisal must be handled by the Art Dealers Association, which handles the entire situation agreed upon several years ago and is the only acceptable routine.

Sincerely yours,

EGH/tm

Not to publishing information regarding sales transactions, measurements are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Niles Spencer's *The Two Bridges*, 1947, is in his first one man show in nineteen years, now at Downtown Gallery.

Spencer



The fusion of abstract with natural forms is one of the central problems of modern art. How shall the artist retain the heritage of Cézanne and yet not sacrifice his attitudes toward man and nature? One of the most dangerous solutions to this problem was chosen over twenty-five years ago by Niles Spencer,

a symbol in a plastic equation and an evocative fragment of our culture. The early works here show an almost classic balance between the machine forms and their painted environment.

One of the peculiarities of this machine poetry is that it produces an ambidextrous style. Sheeler, or Lowandowski, can alternate between magic realism and flat, geometric abstractions. But Spencer, a slow-working, reticent artist, has channeled his



Dole COMPANY

POST OFFICE BOX 5130 SAN JOSE, CALIFORNIA 95150

April 17, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

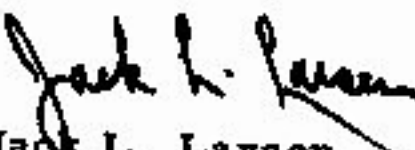
Dear Mrs. Halpert:

Thank you very much for sending the slides of the two Dole paintings. Both of them are very beautiful. We have decided to purchase the one called "Overcast" for \$1,400. Enclosed is a check covering a deposit of \$100.00 and the \$9.00 charge for slides. Please let me hear from you as to the schedule for completing payment on this painting.

As soon as we can work out payment, which I will be able to handle in a lump sum or in two installments of \$650.00 each over the next three months, if this is suitable for you, you can advise us as to arrangements for shipment of the painting. I am assuming, of course, that the \$100.00 deposit will go toward reducing the total cost of \$1,400. Please let me hear from you as to the method you would like us to use for paying the balance of \$1,300.

Thank you very much for your prompt mailing of the slides.

Yours very truly,


Jack L. Larsen

JLL/bl
Enc.

(Residence address: 955 Cherrystone Dr.
Los Gatos, Calif. 95030)

Telephone: PLAZA 7-6161

Cable: ABRAMBOOK

H A R R Y N . A B R A M S
I N C O R P O R A T E D

Publishers of Fine Art Books

6 WEST 57TH STREET, NEW YORK, N. Y. 10019

April 11, 1968


Miss Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Miss Halpert:

Herewith are the three original Charles Sheeler
photographs that Mr. Peter Pollack asked me to
have delivered to you.

As you know, he is in Europe.

Sincerely,


Philip Grushkin
Vice President-Art Director

PG:ru
Encl.

Prior to publishing information regarding sales transactions, research is recommended for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 8, 1968

National Art Museum of Sport Inc.
375 Park Avenue, Suite 3408
New York, New York 10022

Gentlemen:

My secretary and I have been checking the invitation file against the calendar and found the entry of your opening date - April 18, 1968 - listed accordingly, together with a card addressed to me confirming the date mentioned. However, no admission card has been received and I am writing to ascertain whether or not I should keep the date free for the opening.

Won't you please advise me at your earliest convenience, so that I may make plans accordingly. Thank you for your cooperation.

Sincerely yours,

EGH/tn

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A NEW SERIES OF ART BOOKS

We are pleased to announce a new series of illustrated books devoted to important aspects of art history, published by Walker & Company in association with M. Knoedler & Co., Inc. The series will provide meaningful texts for a variety of subjects from the art of the past as well as the twentieth century. It will also include special volumes reproducing drawings by many major artists.

The first five titles are listed here:

RAYMOND DUCHAMP-VILLON, by George Heard Hamilton, Director of the Sterling and Francine Clark Art Institute and Professor of Art at Williams College, and William C. Agee, Associate Curator at the Whitney Museum of American Art.

A complete study of the remarkable achievement of Raymond Duchamp-Villon has long been necessary to the full understanding of twentieth-century sculpture. Every known work by Duchamp-Villon is illustrated here, and Mr. Hamilton's introduction combines with Mr. Agee's notes on individual works to record his development as an artist. Duchamp-Villon's own writings on art, a biographical outline and a detailed bibliography compiled by Bernard Karpel, Librarian of the Museum of Modern Art, complete the volume. This is an invaluable reference for all who are interested in twentieth-century sculpture.

7 x 8 1/2"; 144 pp; 84 illus.; paperbound \$3.50, hardcover \$7.50.

DE KOONING: RECENT PAINTINGS by Thomas B. Hess, Editor of Art News Magazine.

In this profusely illustrated volume Mr. Hess explores de Kooning's style and technique as they developed from "Pastorale" of 1963 to his most recent work of summer 1967. Woman is the theme of almost all the works discussed. De Kooning's position in the current art milieu is evaluated. By his perceptive analysis, Mr. Hess reveals the importance and fascination of one of America's great artists.

7 x 8 1/2"; 64 pp; 69 illus. (8 in color); paperbound \$3.50, hardcover \$6.50.

DE KOONING DRAWINGS

This volume reproduces in exact size twenty-four charcoal drawings, which were executed by de Kooning in 1966. This is a unique and invaluable record of the extraordinary draftsmanship of one of America's leading artists. These facsimiles of his figure drawings were produced with unusual care and fidelity to the originals.

8 1/2 x 11"; 56 pp; hardcover \$5.00. There is also an edition limited to 100 copies, boxed, signed by the artist, at \$100.00.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

SANTA BARBARA, CALIFORNIA 93106

April 30, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York 10022 N.Y.

Dear Edith:

Shortly I will send you a very good review by Frankenstein about the Weber exhibition which opened at the California Palace of the Legion of Honor on April 19th. Margaret and I and Dame Judith Anderson went there - a friend of ours drove us North. I was tremendously impressed by the impact of the exhibition. ~~there~~ I have never said it to you before - but I have been working on the Weber exhibition beyond your comprehension. It was my project and had nothing to do with anything but my own dedication and belief in an artist.

When you read over the correspondence between us you repeated "a mistake you made of introducing Joy Weber to me." I assure you that she has never given me any indication of wishing to "take over completely" which you mention in your letter of April 23; but she appreciated the many months I spent working on the exhibition. Furthermore, Margaret and I are so pleased to have met an intelligent person who will remain our friend.

As we live only once and are concerned with promotion of art we believe in - why hurt yourself and others? This I only say because you seem to mind about what you do not receive. Rise above!

As to the mutual interest which I trust is in your heart: you and I should feel rewarded by the recognition a great artist received again!

I am glad to know that you are inaugurating a new policy of your gallery and I wish you the greatest success.

I enclose a clipping of a highlight in my professional life. However, I already have plans and projects which may be of service to our University, community and "justify my being happily alive."

Every good wish yours

Ala

rior to publishing information regarding sales transactions, contributors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

St George's Hotel

Langham Place London W1 Langham 0111

April 15, 1968

Edith dear, a Goot Yontiff!

Your letter dated April 1, 1968 arrived post-haste on April 10. It had an air mail sticker on it but a six cent stamp. Nevertheless I did get it and was happy to pay the 1s/7d (19 cents)..... to learn that you are up and about but sorry that you are still in the same gallery state of HELP!

Yes, indeed, I find London a much ^{more} pleasant place to live in than Paris. Although the race and segregation problems are pushing their heads upward and the Parliament openly states that it wishes to avoid the situation such as exists in America. The same radio and ZTV panels are heard and seen on the communication media with housing and employment the chief topics of discussion. I have seen several protest marches here but must say that are most orderly and police controlled.. Is it because the police do not carry guns here? Nobody knows.

So far away from home caused ^{me} great anxiety after the killing of Dr. King. Needless to say that my thoughts turned to my own people and I was not only distressed but depressed. As the only American in the company and teaching only British, the questions were hurled at me constantly as to my feeling about the situation. It was rough going and I had to admit distaste for the conditions. At any rate things are temporarily quiet and we shall see what the Civil Rights Bill will provide by way of help and what Mr. LBJ will accomplish with Vietnam.

To turn to other thoughts..... I have had quite a bit of free time due to the fact that our offices are under construction and the temporary spot is inadequate. I therefore do most of my work.... writing and planning at the apartment at my own time and teach only at night. This has provided me with enough hours to visit the major museums, art galleries, theaters and enjoy week ends with people I know from previous visits.

We plan to open here in mid-May with a big bang, bang and I sincerely hope it will be successful though down within me I know that £55 per student is too high since the self-improvement kick is not what it is in New York. We must concentrate on industry.

Am enclosing a review of Buffalo show specifically for the reason that Stuart Davis' name appears. Perhaps you have seen it but here it is!

Do write soon as I am most anxious to hear from you. Send the mail here to the hotel.... sort of my permanent residence and a most comfortable suite.

Love



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



The Independence Ball
in celebration of Israel's Twentieth Anniversary
under the patronage of
The Ambassador of Israel and Mrs. Rabin

Mr. Lee M. Bernstein
Chairman

National Press Building
Washington, D. C. 20004

Mr. Garfield J. Kass
Chairman, Patron

April 15, 1968

Mrs. Edith Gregor Halpert
c/o The Down Town Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

On behalf of the Israel Independence Ball Committee I want to thank you for your wonderful cooperation and suggestions. The arrival of the work you mention will add increasing luster and significance to the entire Exhibit.

The following "invitation" was sent out to a small group of artists making a total of 20, as I described to you over the telephone. The response was, of course, very heart-warming. However, the coming of a Ben Shahn, a Max Weber, and a William Zorach will prove to be even more enriching. Many thanks to you.

- - - - -

Dear Mr. - - - - :

To honor the State of Israel on the occasion of its 20th anniversary, the Israel Independence Ball, under the patronage of His Excellency Itzhak Rabin, the Ambassador of Israel to the United States, will be held

per telephone; only wanted Israhel & we have nothing for them

April 9, 1968

Dr. D. Gordon Johnston
3003 Loma Vista Road
Ventura, California 93003

Dear Dr. Johnston:

Thank you for your very kind letter and the enclosed check.

We are always delighted when we find "a loving home" for a work of art we sell. It is this attitude among collectors and their response that has made it possible for me to carry on for 42 years - and what has also encouraged many of the artists in the past to continue their development and their contribution consistently.

I hope to have the pleasure of seeing you again when you are in New York.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 5, 1968

Mr. Raymond Chow
396 West 26 Avenue
Vancouver 10, B.C.
Canada

Dear Mr. Chow:

Thank you for your letter and the offer to let us see your work.

For many years The Downtown Gallery has concentrated almost exclusively on the work of those artists on its permanent roster, most of whom have been associated with this Gallery since the 1930's - or earlier. At this juncture we do not anticipate making any additions to this roster.

However, with the many galleries now operating in New York, you should have little difficulty in making the appropriate affiliation.

Sincerely yours,

Tracy Miller

F
April 19, 1968

Mr. Mitchell Wilder, Director
Amon Carter Museum
3501 Camp Bowie Boulevard
Fort Worth, Texas

Dear Mitch:

Thank you for sending the photograph of the untitled Dove collage. We have looked through all our records and find nothing relating to a title. Since the Amon Carter Museum gave O'Keeffe a one-man show, she might be willing to have her secretary check through her material to ascertain the title. It might be worthwhile for you to drop the sweet old lady a note to that effect.

Tracy and I both called the Westbury Hotel yesterday to check on your physical condition. It was very unfair for you to become ill in New York and I certainly regret that I did not have the privilege of seeing you and Sally again during your visit.

I hope that you have recovered completely and that you will make a return trip in the very near future.

With affectionate regards.

As ever,

EGH/tn

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